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THE INFLUENCE OF THE ENGLISH LITERARY  
CRITICS OF THE SIXTEENTH CENTURY ON  
ENGLISH VERSE FROM 1590 TO 1599

by

George Mark Sneath 1884-

(A.B., Yale, 1907; A.M., Yale, 1910)

A Dissertation

submitted in partial fulfilment of the

requirements for the

degree of Doctor of Philosophy

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These critics and the names of their essays are:

Roger Ascham - The Scholemaster, 1570. (1)

George Cassingham - Certain Notes of Instruction, 1575. (2)

George Whetstone - Reddicatione Poetica, 1578. (3)

Stephen Gosson - The School of Abuse, 1579. (4)

Thomas Lodge - A Defence of Poetry, 1579. (5)

"E.K." (Edmund Kirk) Introduction to Shepheardes Calender, 1594. (6)

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Sir Philip Sidney - The Defence of Poesie, 1595. (8)

Richard Stanyhurst - Preface to his translation of Virgil's Aeneid, I-IV, 1582. (9)

#### INTRODUCTION.

- (1) Arber Reprint, Westminster, 1903.
- (2) Works, edited by J.W. Cunliffe, Cambridge, 1907, I:469.
- (3) Elizabethan Critical Essays, G. Gregory Smith, Oxford, 1904, I:58.
- (4) Arber Reprint, London, 1868.
- (5) Works, op.cit. I:61.
- (6) Cambridge edition of Spenser's poems, 1908, p.5.
- (7) Works, 2nd Library Edition, London, 1884, I:234ff.
- (8) Edited by Albert Cook, Boston, 1901.
- (9) English Scholars Library, Arber, London, 1880.

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- (8) Edited by Albert Cook, Boston, 1901.
- (9) English Scholars Library, Arber, London, 1880.



King James VI - Ane Schort Treatise contain-  
ing some Reulis and Cantelis to be  
obseruit and eschewit in Scottis Poesie,  
1584. (10)

William Webbe - A Discourse of English Poetrie,  
1586. (11)

George Puttenham (?) - Arte of English Poesie,  
1589. (12)

Sir John Harington - Preface to his translation  
of Orlando Furioso, 1591. (13)

Richard Carew - Excellency of the English  
Tongue, c. 1595-6. (14)

George Chapman - Preface to Seaven Bookes of  
the Iliades, 1598. (15)

Francis Meres - Palladis Tamia, 1598. (16)

Thomas Campion - Observations on the Art of  
English Poesie, 1602. (17)

Samuel Daniel - A Defence of Rhyme, 1603. (18)

This body of Elizabethan criticism has been the  
object of study on the part of many modern scholars. The  
work of these scholars falls into four classes. First

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(10) Smith op.cit. 1:208.

(11) Arber Reprint, London, 1870.

(12) Arber Reprint, Westminster, 1895.

(13) Smith, op.cit. 2:194.

(14) Smith, op.cit. 2:285.

(15) Smith, op.cit. 2:295.

(16) Smith, op.cit. 2:308.

(17) Smith, op.cit. 2:327.

(18) Smith, op.cit. 2:356.





come such authors as Guest, (1) Schipper, (2) and Verrier (3), who have outlined the development of English meter. These men simply refer to the Elizabethan critics in passing or quote from them when the criticism bears on the particular phase of meter under discussion. They do not analyze the essays or go into detail as to the influence on the poets of the age.

The second group comprises those who give only brief summaries of the documents of these critics. Such an one is found, for example, in Spingarn, whose History of Literary Criticism in the Renaissance (4) contains a short chapter on the subject. Gayley and Scott, in their Introduction to Methods and Materials of Literary Criticism, (5), and Gayley and Kurtz in their Methods and Materials of Literary Criticism, (6) also present

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- (1) History of English Rhythms, London, 1836-38; new edition by W.W.Skeat, London, 1882.
  - (2) Englische Metrik, vol.1, Bonn,1881; vol.2,Bonn,1888 in two parts; Grundriss der Englischen Metrik, Wein und Leipzig, 1895; A History of English Versification, written in English, Oxford, 1910.
  - (3) Essai sur Les Principes de la Metrique Anglaise, Paris, vols.1 and 2, 1909, vol.3, 1910.
  - (4) Part 3, pp.253-261, New York, 1899.
  - (5) pp.389-392, 496-500, and passim, Boston, 1899.
  - (6) pp.112ff., 426ff., 557ff., and passim, Boston, 1920.





concise resumes but have in addition bibliographies. (1)

Then follow those scholars who summarize more fully the various essays and comment on the qualifications of the critics for their work. Schelling, in his Poetic and Verse Criticism of the Reign of Elizabeth (2) is the first to make such a detailed study. He takes up each of the critics in turn and gives a clear delineation of the contents of each treatise, describing the classical meter movement as exploited by Ascham, Harvey, Spenser, Stanyhurst, Webbe, Campion; Daniel's response on the matter of rime; and the part played in the general discussion of prosody by Wilson, Gascoigne, James VI, Sidney, and Puttenham. He was followed by Saintsbury who has handled the Elizabethan prosodists on various occasions. In his History of Criticism, (3) he outlines fully all the essays and treats them from the point of view of critical theory. A few years later in his History of Prosody (4) he goes over the same material somewhat less fully and more particularly from the angle of the development of prosodic theory. In both works he, like Schelling, describes the rise and fall of the versing "craze", as he terms it, and gives summaries and evaluations of each

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(1) Miss Laura J. Wylie, although she calls her dissertation Studies in the Evolution of English Criticism, (Boston, 1894) devotes only a few pages to the Elizabethan critics. (pp.7,8,9,13.)

(2) Publications of the University of Pennsylvania, vol. 1, No. 1, 1891.

(3) vol.2, pp.143-191, New York, 1902.

(4) vol.2, pp.167-196, London, 1908.





critic. Again, however, no attempt is made in either work to compare the work of the poets with the principles suggested by the critics. Even in discussing in his second work the poetry of the individual poet he does not link their practise with the critics' dicta in any detailed way. (1) He once more presents the material in an abbreviated form in the Cambridge History of English Literature, adding to it a bibliography. (2) These two writers, then, Schelling and Saintsbury, present only a historical survey of the Elizabethan critics.

The writers of the fourth group--also two in number--have handled the essays from a different point of view. They have assembled the material from the various treatises under the topics discussed by the critics, summarizing what each has to say on the particular subjects, such as the need for the improvement of poetry, versing, rime, meter, etc., and showing the interplay between the discussions. This work has been done in a small but scholarly compass by G. Gregory Smith in an introduction to his Elizabethan Critical Essays (3) in which he has edited these Elizabethan documents. It has been done in a much more detailed way by Guy A. Thompson

- (1) For Wyatt and Surrey see 1:303-318; Googe and Turberville, 1:322-328; Gascoigne, 1:328-329; Spenser, 1:350-369; later writers of the century, 2:88-113.  
(2) vol. 3, chapter 14, pp.329-355, New York 1911.  
(3) Oxford, 1904.





in his dissertation Elizabethan Criticism of Poetry, (1) who discusses what the critics have to say on the state of poetry, causes and remedies, on the nature and function of poetry, and on form. (2)

All these writers have been interested only in the theories of the Elizabethan critics. No one has shown by a detailed examination of the poets who wrote after this body of criticism was given to the world the influence that the critics had on the work of those poets. The only suggestions on this point are made by Saintsbury and Thompson. The former remarks that "whatever they think and theorize about, they all 'go and do'", and that as a stronger grip is obtained on prosody, "harmony" becomes "a regular and settled accomplishment." (3) Thompson states in his Preface, "Consideration of the whole body of material dealt with has impressed the conviction that Elizabethan criticism of poetry. . . bears a significant and in general a consistent relationship to the poetic product of the time." The purpose of this dissertation is to prove the truth of these statements by first showing the various suggestions made by the critics, and then illustrating in detail from the

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(1) University of Chicago, 1914.

(2) Theory of Poetry in England, by R.P.Cowl, London, 1914, groups under the various headings which concern the theory of poetry quotations from all writers on the subject in England beginning with our critics and coming on down through the last century, but no comment on them is made.

(3) History of Prosody, 2:197.





the poems how the poets of the last decade of the sixteenth century followed these suggestions.

The interest in things prosodical in the reign of Elizabeth was the outgrowth of a controversy. From 1570 to 1580 the Puritans included in their attack on the stage and on other things which they considered evils, a vilification of poetry. (1) They accused it of being lascivious and degrading, and they classed its authors along with dicers, dancers, mountebanks, and players. These assailants were immediately answered by men who were lovers of poetry or who were themselves poets. The defendants declared emphatically that poetry itself was not an evil but something ennobling. When, however, they began to study the verse which at the time passed for poetry, they found that there was just cause for complaint as poetry had fallen into a rather disreputable condition. The high plane reached by Chaucer, for whom they had great praise though they did not fully understand him, had not been attained by his successors, they discovered, the result being that there was nothing in poetry since him really worth while except the work of Wyatt and Surrey. They discovered that poetry, as it

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(1) See infra p. 30.





was being written by the ballad-mongers of the day, was formless and devoid of beauty; and they also had to admit that it contained much which bordered on the lascivious.

This condition, however, they believed was no fault of poetry itself. They considered the art one of the noblest and thoroughly capable of doing great good. They felt that its present state was due wholly to the fact that it was being written by men who were lacking in moral sense and who were totally devoid of any knowledge as to correct prosodical form.

They were convinced, therefore, that for the salvation of poetry a strict observance of metrical form was necessary. Hence they wrote their essays as an attempt to influence the better type of men to practise the art and to assist them in their work. They therefore offered various suggestions as to the form in which poetry should be written. They advocated the use of the iamb as the most fitting foot for the language and the pentameter line as the most suitable verse. This line, they declared, should contain the conventional ten syllables with an occasional variation by means

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of the feminine, and they would have the caesura regularly marked. They favored the endstopped line as a deterrent to looseness. They urged the poet to stick strictly to the meter adopted at the beginning of the poem and to mix with it no other meters. The majority of them advocated the use of rime as an adornment but warned against riming on the same word, against riming an iamb with a trochee, and against wrenching the pronunciation for the sake of obtaining a rime. One group of critics urged the adoption of the Latin quantity system and the complete abandonment of rime.

These critics were in the main, however, not dogmatic. They modestly observed that what they were offering were suggestions, not rules, and they constantly emphasised that the writer must use his own discretion. Their chief purpose was to help the poet to get away from the prevalent looseness in poetry and nearer to a metrical form which would make for greater beauty and strength.

After a discussion of the contents of these critical essays, we shall make an analysis of the poetry of

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Wyatt, Surrey, Sackville, Googe, and Turberville, and of the Miscellanies--The Paradise of Dainty Devises, A Gorgious Gallery of Gallant Inventions, and A Handful of Pleasant Delights--to illustrate some of the faults our critics attacked. A study will then be made of the work done by Gascoigne and by Sidney because they belonged to the critical group; of Spenser, Watson and Lodge, much of whose work comes in our particular period. The emphasis, however, will be laid on the poets of the last decade of the sixteenth century because the majority of our critics wrote before this period. These poets are Constable, Harington, Daniel, Barnes, Shakespeare, (non-dramatic work) Barnfield, Marlowe, (non-dramatic work) Chapman, Drayton, Southwell, Davies and Hall.

As we approach our particular decade, we shall find the poets conforming more and more to the suggestions of our prosodists. When the poets of the decade itself are studied, it will be found that though they made occasional infringements, they composed the vast bulk of their poetry in accordance with the critics' ideas of what correct form should be. We shall see that

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examples of change of meter within the poem are rare; that the iambic pentameter has become the norm; that trissyllabic feet, though occasionally used, are much more frequently resolved into dissyllabic ones through contraction; that endstopped lines predominate; and that the rimes are vastly superior. In every way the poetry is greatly improved and the former characteristic looseness has vanished. Poetry has been brought back again to its true position. The difference brought about between the chaotic formlessness in the poetry of England before the work of our critics and the regularity characteristic of it in the years 1590-1599 must therefore be ascribed to the work of such men as Gascoigne, Sidney, Webbe, Puttenham and others of this group.

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The passage of these writers, which we have  
 listed above, center on two main subjects—a defense  
 of the English language as a medium for poetry, and a  
 discussion of what the poet was and the form of poetry.

The defense made for the English language was the  
 result of a long controversy over the superiority of the  
 English language. One of the chief participants of this  
 movement was the PART I.

These were written and collected and a book entitled  
 was printed in the year 1576. It was written by  
 the Marquis of Northampton. (1) The English language,  
 however, was somewhat worthy of the attention.

It was considered as a medium for literature  
 that was used in the sixteenth century.

### THE CRITICAL ESSAYS.

ability for their writings. These were in Latin. The  
 "little books" of English was the conventional manner  
 from the time of Chaucer down to the Elizabethan period.

Evidence of this attitude is seen early in the  
 sixteenth century when Bishop Gardiner (2) wrote that  
 religious works be written in Latin as Latin was  
 these were fixed language, whereas English was not.

(1) The first reference in English literature to the  
 Marquis's Position is made by him in the volume  
 on the subject of the English language. It is the English  
 language (see above), p. 155. Marquis's Position,  
 1576, makes the first reference to the English  
 language in the title, and Sidney, who with pp. 40-  
 49, gives the first elaboration of the subject  
 in the English language in the English.

(2) Ascham's position, p. 156, says "The Bishop of Winchester,  
 who, I think, had a noble mind and a  
 noble heart, and yet was not the best writer in  
 England."





The essays of these critics, which we have listed above, center on two main subjects--a defense of the English language as a medium for poetry, and a discussion of both the matter and the form of poetry.

The defense made for the mother tongue was the result of a long controversy over the worthiness of the English language. One of the chief passions of the Renaissance was the study of language. Greek and Hebrew were studied and mastered and a keen interest was aroused in the Greek dramatists and poets and in the theories of Aristotle. (1) The English language, however, was considered worthy of little attention. It was considered too unstable a medium for literature that was meant to be abiding; men who desired immortality for their writings couched them in Latin. The "vile terms" of English was the conventional phrase from the time of Chaucer down to the Elizabethan period.

Evidence of this attitude is seen early in the sixteenth century when Bishop Gardner (2) advised that religious works be written in Greek or Latin because those were fixed languages, whereas "English had not

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- (1) The first reference in English literature to Aristotle's Poetics is made by one of the writers we are dealing with--Ascham--in his Schole-master (see supra), p. 139. Harington, op.cit. 2:215, makes the first reference to Aristotle's theory on the epic, and Sidney, op. cit. pp. 48-49, gives the first elaboration of so-called Aristotelian Unities in the drama.
- (2) Ascham, op.cit., p.166, says "The Bishop of Winchester, Steph. Gardiner, had a quicke head and a readie tong, and yet was not the best writer in England."





yet continued in one form of understanding 200 years."

(1)

Furthermore, Sir Thomas Hoby, translator of Il Cortegiano, by Castiglione, in 1561, says, "Oure learned menne for the most part, holde opinion that to have the sciences in the mother tunge, hurteth memoris and hindreth learning." (2) His own opinion, however, is: "As I therefore have to my smal skil bestowed some labour about this piece of worke, even so coulde I wishe with al my hart profounde learned men in the Greeke and Latin shoulde make the lyke prooffe, and euerye manne store the tunge according to hys knowl- edge and delite aboue other men, in some piece of learninge that we alone of the worlde maye not bee styll counted barbarous in oure tunge as in time out of minde we have been in our manners." (3)

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(1) Cambridge History of English Literature, New York 1911, 3:505.

(2) Cambridge History of English Literature, 3:505.

(3) Book of the Courtier, Tudor Translations, London, 1900, p.9.





Signs of a change in attitude, however, go as far back as John Rastall. In his Interlude, The Four Elements, c.1517-1518, he remarks:

Yet the auctour hereof requiryth you all,  
Though he be ynignorant, and can lytyll skylle,  
To regarde his only intent and good wyll,  
Whiche in his mynde hath oft tymes ponderyd,  
What nombre of bokes in our tonge maternall  
Of toyes and tryfellys be made and impryntyd,  
And few of them of matter substantiall;  
For though many make bokes, yet unneth ye shall  
In our Englyshe tonge funde any warkes  
Of counynge, that is regardyd by clerkes,  
The Grekes, the Romayns, with many others mo,  
In their moder tonge wrot warkes excellent.  
Than yf clerkes in this realme woulde take ayn so;  
Consydering that our tonge is now sufficyent  
To expoun any hard sentence evylent,  
They myght, yf they wolde, in our Englyshe tonge  
Wryte workys of grave sometye amonge. (1)

Even Sir Thomas More in 1528 wrote: "To pretend that our language is barbarous is but a fantasie. For so is, as every lerned man knoweth, every straunge language to other. And if they would call it barryn of wordes, there is no doubte but it is plenteous enough to express our myndes in anye thing wherof one man hath used to speke with another." (2)

Sir Thomas Elyot, in The Castle of Health, 1534, protested, "If physicians be angry that I have written physicke in English, let them remember that the Grekes

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(1) Percy Society, Vol. 22, London, 1848, p.2. For discussion of date see The Tudor Drama, C.F.Tucker Brooke, Boston, 1911.

(2) Dialogue . . . of . . . Ymages and Reliques. See Literary History of English People, J.J.Jusserand, New York, 1906, Vol.2.I., p. 61.





wrote in Greke, the Romains in Latin." (1) He says further in his translation of Isocrates that he has tried "to assaie if our Englishe tunge mought receive the quicke and propre sentences pronounced by the Grekes." (2) He felt that the language should be enriched by borrowing from other languages and flattered himself that he used foreign expressions "new made by me of a Latin or Frenche word", thus aiding and abetting the move we shall later see was opposed by Ascham, Cheke, Wilson and others.

The prejudice in favor of Latin more definitely began to wane with Ascham, and although there is still a sense of apology, the attitude toward English as a worthy language is more determined. In Toxophilus, 1545, Ascham says, in dedicating the work to King Henry VIII, "Althoughe to haue written this boke either in latin or Greke (which thing I would be verie glad yet to do, if I might surlie know your Graces pleasure there in) had bene more easier and fit for mi trade in study, yet neuerthesse, I supposinge it no point of honestie, that mi commodite should stop and hinder ani parte either of the pleasure or profite of manie, haue written

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(1) Camb. Hist. Vol. 3:505.

(2) Jusserand, op.cit. p.61.





this Englishe matter in the Englishe tongue, for Englishe men." (1) And in his adress To All Gentle Men and Yomen of Englande, he remarks: "If any man woulde blame me, eyther for takyinge such a matter in hande, or els for writing it in the Englishe tongue, this answeare I may make hym, that whan the beste of the realme thinke it honest for them to vse, I one of the meanest sorte, ought not to suppose it vile for me to write: And though to haue written it in an other tonge, had bene bothe more profitable for my study, and also more honest for my name, yet I can thinke my labour wel bestowed, yf with a little hynderaunce of my profyt and name, maye come any furtheraunce to the pleasure or commoditie, of the gentlemen and yeomen of Englande, for whose sake I tooke this matter in hande. And as for ye Latin or greke tonge, euery thing is so excellently done in them, that none can do better: In the Englyshe tonge contrary, euery thing in a maner so meanly, bothe for the matter and handelynge, that no man can do worse. For therein the least learned for the moste parte, haue ben alwayes most redye to wryte. And they whiche had leaste hope in latin, haue bene moste bould in englishe."(2)

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(1) Arber Reprint, London, 1868, p.14.

(2) Ibid, p.18.





When Ascham writes his famous Scholemaster in the sixth decade of the century, (1) he does so in English without apology. The nearest approach to the subject that he makes is "And bicause I write English, and to Englishmen", etc. (2)

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(1) Arber Reprint, Westminster, 1903. For question of date see Introduction, p.8. It was published in 1570 after Ascham's death.

(2) Op.cit.p.38. His patriotism shows itself in an interesting reaction to "Master Tully's" statement that "there is not one scruple of siluer in that whole Isle, or any one that knoweth either learning or letter." He wishes Cicero were alive today to see that "there is more cumlie plate in one Citie of England, than is in foure of the proudest Cities in all Italie, and take Rome for one





Other moves in the direction of recognizing the worth of the language were made by Thomas Phaer, who in 1558 and 1562 translated the Aeneid into English, "for the defence of my countrey language, whiche I have heard discommended of many and estemyd of some to be more than barbarous;" (1) and the putting of the Utopia into the vernacular in 1561, and of Lawrence Humphrey's Latin Optimates in 1563.

Coming then to the particular group of essayists with which we are dealing, we find many of them touching on the question and asserting that the language is as good as any other and that it should be developed and used as a literary form.

"E.K." (Edward Kirke), in his Epistle introducing Spenser's Shepheards Calender, 1579, (2) declares the "mother tonge" to be "both ful enough for prose and stately enough for verse."

Gabriel Harvey, in a letter to Spenser, 1579, (3) in writing on the question of position and accent, remarks: "I say (peradventure,) bycause, hauing not yet made anye speciall Obseruation, I dare not precisely, affirme any generall certaintie: albeit I presume,

of them. . . . And little to brag with you Cicero, where you your selfe, by your leaue, halted in some point of learnyng in your owne tong, many in England at this day go streight vp, both in trewe skill, and right doing therein." P. 149-150.

(1) Jusserand, op.cit., p.53.

(2) Cambridge Edition of Spenser's works, p.6.

(3) Works of Gabriel Harvey, Huth Library, London, 1884, vol. I:106.





so good and sensible a Tongue, as ours is, beeyng wythall so like itselſe, as it is, cannot but haue ſome-thing equipollent, and counteruaileable to the beſt Tongues, in ſome one ſuch kinde of conformitie, or other."

In that eſſay which is ſo excellent in form and ſo delightful in ſpirit, and which marks the real beginning of literary criticism in Engliſh, The Deſenſe of Poetrie, Sidney ſtates: "But for it uttering ſweetly and properly the conceits of the mind, which is the end of ſpeech, that hath it equally with any other tongue in the world."

(1)

A long preface on the derogatory attitude toward Engliſh, the lack of juſtification for this attitude, and a patriotic deſenſe of the mother tongue, precedes William Webbe's A Diſcourſe of Engliſh Poetrie, (2) and the queſtion crops out ſeveral times in the eſſay itſelf. He remarks that although Engliſh has no great "Heroycall workes" like thoſe of Homer and Virgil, it could have had "if ſuch regarde of our Engliſh ſpeeche and curious handling of our verſe, had beene long ſince thought vpon, and from time to time beene poliſhed and bettered by men of learning, iudgement and authority, it would

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(1) P.55.

(2) Arber Reprint, London 1870.



no good and sensible a Tongue, as ours is, being  
virtually no like itself, as it is, cannot but have some-  
thing excellent, and counterbalancing to the best  
Tongues, in some one such kind of scientific, or other.  
In that essay which is so excellent in form and so  
delightful in spirit, and which marks the real beginning  
of literary criticism in English, The Language of Poetry,  
Sidney states: "But for its history, exactly and properly  
the converse of the mind, which is the end of speech,  
that hath it equally with any other tongue in the world."

(1)

A long preface on the derogatory attitude towards  
English, the lack of justification for this attitude, and  
a patriotic defense of the mother tongue, precedes  
William Pope's A Discourse of English Poetry, (2) and  
the question drops out several times in the essay itself.  
He remarks that although English has the great "Rhetorical  
works" like those of Homer and Virgil, it could have  
had "if such regards of our English age and country  
handling of our verse, had been long since thought  
upon, and from time to time been polished and perfected  
by men of learning, judgement and authority, it would

(1) p. 25.  
(2) Arthur Rees, London 1870.

ere this, have matched them in all respects." (1)  
He cites the sweetness already attained through the work of Lyly and through Phaer's translation of the Aeneid, concerning which (2) he alleges, "There is not one Booke among the twelue which wyll not yeelde you most excellent pleasure in conferring the translation with the Coppie, and marking the gallant grace which our Englishe speeche affoordeth." So Golding's translation of the Metamorphosis, when compared to the copy, shows that the "Englishe tongue lacketh neyther variety nor currantnesse of phrase for any matter." (3)

When discussing rime, Webbe says, "In my iudgement, if there be any ornament in the same [rime] it is rather to be attributed to the plentifull fulnesse of our speeche, which can afoorde ryming words sufficient for the handling of any matter, then to the thing it selfe for any beautifying it bringeth to a worke." (4)

In The Arte of English Poesie, Puttenham writes: "If th'art of Poesie be but a skill appertaining to vtterance, why may not the same be with vs aswel as with them [the Greeks and Romans] our language being no less copious pithie and significatiue then theirs, our

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(1) Op.cit., p. 46.

(2) Op.cit., pp. 47 et seq.

(3) Op.cit., p. 50.

(4) Op.cit., p. 62.





conceits the same, and our wits no lesse apt to deuise and imitate then theirs were." (1) Further it will be found, he states, that "our nation is nothing inferiour to the French or Italian for copie of language, subtilitie of deuice, good method and proportion in any forme of poeme, but that they may compare with the most, and perchance passe a great many of them." (2)

In the last decade of the century there is a veritable outburst in favor of English, undoubtedly due to the confidence gained from the work of Spenser and the dramatists. Thomas Nash, in his preface to Greene's Menaphon, 1589 (3) and Francis Meres, in his Palladis Tamia, 1598, (4) made especially famous through its giving to posterity a list of Shakespeare's early plays (5), do not hesitate to give lists of English poets whom they consider the equal of the time-honored ancients in spite of the fact that they have written in the English tongue. (6)

"And if Italian, French & Spanish," says George Chapman, (7) "haue not made it daintie, nor thought it any presumption to turne him [Homer] into their languages but a fit and honorable labour and (in respect

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(1) Ibid, p. 21.

(2) Ibid, p. 73.

(3) Elizabethan Critical Essays, G.Gregory Smith, Oxford, 1904, vol.I:307.

(4) Ibid, 2:308.

(5) Smith, op.cit., 2:318.

(6) See infra, p. 28

(7) Preface to his translation of Homer, entitled Achilles Shield, 1598, Smith, op.cit., p.300.





of their countries profit and their poesies credit) almost necessarie, what curious, proud, and poore shamefastnesse should let an English muse traduce him, when the language she workes withall is more conformable, fluent, and expressive."

In 1595-6 Richard Carew devoted a whole essay to the excellence of the English tongue, (1) in which he lavishes extravagant praise on the "peculiar grace" in the composition of its words; (2) its apt interjections; its advantages over other languages in the number of letters its alphabet contains; the ease with which it can be learned; (2) the facility it gives in the acquiring of other languages so that the Englishman alone can converse in other tongues without a brogue; and its power of enriching itself by borrowing from other languages. (3) As Nash and Meres favorably compare the English writers to the ancients, as cited above, so Carew offers his comparisons and works up to the climax, "Will you have all in all for prose and verse? take the miracle of our age Sir Philip Sidney." (4)

Finally in the last year of the century comes Daniel's prophecy of the future of the language:

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(1) The Excellency of the English Tongue, Smith, op.cit., 2:285.

(2) On these two points compare similar statements by Sidney, op.cit., p.55.

(3) See infra, p. 16.

(4) Smith, op.cit., 2:293.





Power above powers, O heavenly Eloquence,  
That with the strong rein of commanding words  
Dost manage, guide, and master th'eminence  
Of men's affections, more than all their swords!  
Shall we not offer to thy excellence  
The richest treasure that our wit affords?  
Thou, that canst do much more with one poor pen  
Than all the powers of princes can effect:  
And draw, divert, dispose, and fashion men  
Better than force or rigour can direct.  
Should we this instrument of glory then  
As the unmaterial fruit of shades neglect?  
Or should we careless come behind the rest  
In power of words that go before in worth,  
Whereas our accents, equal to the best,  
Is able greater wonders to bring forth,  
When all that ever hotter spirits exprest  
Comes bettered by the patience of the North.  
And who in times knows whither we may vent  
The treasure of our tongue, to what strange shores  
This gain of our best glory shall be sent,  
T'enrich unknowing nations with our stores?  
What worlds in the yet unformed Occident  
May come refined with accents that are ours?  
Or who can tell for what great work in hand  
The greatness of our style is now ordained,  
What powers it shall bring in, what spirits command,  
What thoughts let out, what humours keep restrained,  
What mischief it may powerfully withstand,  
And what fair ends may thereby be attained? (1)

As in all movements, so in this there was a conservative element. This group was inclined to frown upon borrowing words from other languages. They felt the Anglo Saxon words were good enough and that "Ink-horn" terms and archaisms added nothing to the effectiveness of their mother tongue. Especially emphatic

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(1) Gossart Edition, London, 1885, vol. 1. p. 406.





were the early writers, Ascham, Cheke and Wilson.

The first claimed that these borrowers, like Elyot cited above, by "vsing straunge words as latin, french and Italian, do make all thinges darke and harde." (1)

Even more emphatic is Sir John Cheke. To oppose Bishop Gardiner, who wanted a new version of the Bible which would keep certain 99 Latin words untranslated--so they might be regarded as sacred--and to put the Bible into English and thus get rid of foreign words, Cheke made a translation of the Gospel of St. Matthew. (2)

In his letter to Hoby, (3) he expresses himself in very strong terms: "I am of this opinion that our tung shold be written cleane and pure, vnmixt and vnmangeled with borrowing of other tungen, wherein if we take not heed bi tijm, euer borrowing and neuer payeng, she shall be fain to keep her house as bankrupt. For then doth our tung naturallie and praisable vtter her meaning, when she bouroweth no conterfeitnes of other tungen to attire her self withall, but vseth plainlie her own with such shift, as nature craft, experiens, and following of other excellent doth lead her vnto, and if she want

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(1) Toxophilus, p. 18.

(2) Edited by James Goodwin, London, 1843. He did, however, use a few Latin words.

(3) See *infra*: p. 5.





at ani tijm (as being vnperfight she must) yet let her borow with suche bashfulnes, that it mai appeer, that if either the mould of our own tung could serue us to fascion a woord of our own, or if the old denisoned wordes could content and ease this neede we wold not boldly venture of vnknown wordes." (1)

The third of these purists, Thomas Wilson, in his Arte of Rhetorique, 1554, asserts: (2) "Among all other lessons this should first be learned, that wee neuer affect any straunge ynkehorne termes. . . Some seeke so far for outlandish English, that they forget altogether their mothers language. . . Hee that can catche an ynke horne terme by the taile, him they coumpt to be a fine Englisheman." He then gives a letter which he vouches for as having been written by a Lincolnshire man, and which, because of its style, makes us sympathetic with these purists. "Pondering, expending, and reuoluting with my selfe, your ingent affabilitie, and ingenious capacity for mundaine affaires: I cannot but celebrate, & extol your magnifical dexteritie aboue all other. For how could you haue adepted such illustrate prerogative, and dominicall superioritie, if the fecunditie

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(1) Book of the Courtier (see infra), p. 17. Introduction to Scholemaster, p. 5.

(2) P. 162 et seq, Clarendon Press edition, 1909.





of your ingenie had not been so fertile and wonderful pregnant. Now therefore being accersited to such splendente renoume, and dignitie splendidus: I doubt not but you will adiuuate such poore adnichilate orphanes, as whilome ware condisciples with you, and of antique familiaritie in Lincolnshire. Among whom I being a Scholasticall panion, obtestate your sublimitie, to extoll mine infirmitie. There is a sacerdotall dignitie in my natie Countrey contignate to me, where I now contemplate: which your worshipfull benignitie could sone impetrate for mee, if it would like you to extend your sedules, and collaude me in them to the right honourable lord Chaunceller, or rather Archgrammacian of Englande. You know my literature, you knowe the pastorall promotion, I obtestate your clemencie, to invigilate thus much for me, according to my confidence, and as you knowe my condigne merites for such a compendious liuing. But now I relinquish to fatigate your intelligence, with any more friuolous verpositie, and therefore he that rules the climates, be euermore your beautreur, your fortresse, and your bulwarke. Amen.

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"Dated at my Dome, or rather Mansion place in





Lincolneshire, the penulte of the moneth Sextile.

Anno Millimo, quillimo, trillimo.

"Per me Ioannes Octo."

Wilson adds, "What wiseman reading this letter, will not take him for a very Caulf that made it in good earnest, and thought by his inke pot termes to get a good Parsonage." He admits, however, that some borrowing, when intelligently done, is beneficial. He says that some words had been received "to set forth our meaning in the English tongue, either for lacke of store, or els because we would enrich the language." As examples he cites "Letters Patent" and "communion." His conclusion is, "The folie is espied, when either we will vse such wordes as fewe men doe vse, or vse them out of place, when an other might serue much better." (1)

George Gascoigne, the oldest metrical critic, also would have his readers eschew the use of strange and obsolete words, but adds the saving clause. "unless the theme gives occasion," (2) and confesses that sometimes they do attract attention. He leaves the matter to the writer's discretion. In his Epistle to the Reverend Divines, 1574, he declares that in his Hundred Sundry

(1) Op. cit. p. 165.

(2) Works, edited by J.W.Cunliffe, Cambridge, 1907, I:469. See also p. 468. Certayne notes of Instruction, 1575, edited also in Arber Reprint, London, 1868.





Poesies he has, on the whole, not borrowed "such epithetes and Adjectives as smell of the Inkhorne", and that he uses them only when "constreyned for the cadence of rimes, or per licentian Poeticam." (1) He much prefers English words to "feathers of straunge birdes."

Whether influenced by his admiration for Spenser or not, "E.K." considers archaisms graceful, authorative and ornamental, (2) but he does emphatically inveigh against foreign words. (3)

Sidney, although he thinks that a "mingled language" is an advantageous thing because it borrows the best from other languages, (4) takes a stand directly opposite to that of "E.K." on the matter of archaisms as used by Spenser: "That same framing of his [Spenser's] style to an old rustic language I dare not allow, since neither Theocritus in Greek, Virgil in Latin, nor Sannazzaro in Italian did affect it." (5)

The radicals, however, finally won. Puttenham (6) testifies to the fact that many of these borrowed words are "now reputed the best and most delicat of any other." And Carew, citing the borrowing from Latin, French,

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(1) Cunliffe, op.cit., I:5.

(2) Op.cit., p.6.

(3) Op.cit., p.6.

(4) Op.cit., p.55.

(5) Op.cit., p.47. See also Nash, Preface to Greene's Menaphon, Smith, op.cit., I:308 and Strange Newes, Smith, 2:241, and Daniel, A Defence of Ryme, See infra. p.75. Smith, 2:384.

(6) Op.cit., p. 130. See also pp. 96, 158.





Italian, Spanish, Dutch, Breton, "Romaine" and "Dane", says that instead of having a "Babellish confusione" "we imploye the borrowed ware soe far to our aduantage that we raise a profitt of new woordes from the same stock, which yeat in their owne countrey are not merchantable." (1)

Chapman explains, "For my varietie of new wordes, I haue none Inkepot I am sure you know, but such as I giue pasport with such authoritie, so significant and not ill sounding, that if my countrey language were an usurer, or a man of this age speaking it, hee would thanke mee for enriching him. . . All tongues haue inricht themselues from their originall (onely the Hebrew & Greeke which are not spoken amongst vs) with good neighbourly borrowing, and as with infusion of fresh ayre add nourishment of newe blood in their still growing bodies, & why may not ours?" (2)

The other subject taken up by our critics was the defence of poetry. This they discussed under two heads-- content and form. Their discussion, as we have said, was caused by the broadside which, leveled in the seventh decade against the stage, gradually extended

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(1) Op.cit., 2:291.

(2) Op.cit., 2:305.





itself until it included poetry. It found its chief spokesman in Stephen Gosson who, in 1579 launched his attack in The Scoole of Abuse. (1)

and in their works there is much of wantonness and folly. Plato banished them as offensive writers, unprofitable members and utter enemies of virtue. He cites examples from the ancients and also names those among the Greeks and Latins who opposed poetry. He groups poetry along with dancing and dicing, declares the poets draw the mind away from virtue, corrupt the heart, and wound the conscience. (1) In his Apologie of the Scoole of Abuse, written several months later as a result of much criticism leveled at him, he adds the

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(1) Gosson, at least, drew the most fire from the opposite side. For a list of other pamphlets from the Puritan side see Smith, op.cit. 1:61; also add William Vaughn, The Golden Grove, 1600, Smith, op.cit. 2:325, who, although he attacks the stage in Book I, chap. 51, defends poetry in Book III, chap. 42. Gosson's essay is printed in the Arber Reprints, London, 1868. The title page is delightful: "Conteining a plesant inuective against Poets, Plaiers, Iesters and such like Caterpillers of a Commonwealth; Setting





A brief summary of Gosson's points which particularly bear on our subject must suffice. The poets, he says, spend most of their time on what profits least and in their works there is much of wantonness and folly. Plato banished them as effeminate writers, unprofitable members and utter enemies of virtue. He cites examples from the ancients and also names those among the Greeks and Latins who opposed poetry. He groups poetry along with dancing and dicing, declares the poets draw the mind away from virtue, corrupt the heart, and wound the conscience. (1) In his Apologie of the Scoole of Abuse, written several months later as a result of much criticism leveled at him, he adds the poetry, these writers call up innumerable classical writers who used the art, ancients who lauded it highly, and rulers who helped to advance it, emphatically stating that in former times poetry and poets were the recipients of much praise. (3)

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vp the Flagge of Defiance to their mischieuous exercise, and overthrowing their Bulwarkes, by Prophane Writers, Natural reason, and common experience: A discourse as pleasaunt for Gentlemen that favour learning, as profitable for all that wyll follow vertue. By Stephan Gosson. Stud. Oxon."

- (1) A large share of the pamphlet is given to an attack on the stage and the evils of the theatre. Gosson had written some plays himself, but in this essay he says it is better to repent late than never.



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censure that poets are liars. (1)

Naturally such an attack did not go unanswered. Thomas Lodge almost immediately countered with a pamphlet assault, (2) his essay possibly being the Honest Excuses mentioned by Gosson in his Apologie as about to appear in answer to his "Scoole." Sidney's essay was also a reply but a more courteous one, making no direct reference to Gosson. In fact the attack brought forth a defense of poetry from nearly every one of the writers with whom we are dealing.

These replies answer first the charges made against poetry as an art and against its content. In contradistinction to Gosson who cited ancients opposed to poetry, these writers call up innumerable classical writers who used the art, ancients who lauded it highly, and rulers who helped to advance it, emphatically stating that in former times poetry and poets were the recipients of much praise. (3)

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He lists a few plays which he thinks are all right, among them being one of his own!

(1) Printed with The Scoole of Abuse, p. 70 et seq.

(2) Defence of Poetry, 1579, Smith, 1:61.

(3) Lodge, pp. 64, 69, 70, 71, 78; Sidney, 2, 5-10, 43, 44; Harvey, Four Letters, 1592, Huth Library, Works, p. 234; Puttenham, chapters 1-8; Sir John Harington, A Preface, or rather a Briefe Apologie of Poetrie, 1591, Smith 2:195 et seq.; Meres, Smith, 2:313; Samuel Daniel, A Defense of Ryme, 1603, Smith, 2:363-365.



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right, among them being one of his own:

(1) Printed with The Apologie of Poetry, p. 70 et seq.

(2) Defence of Poetry, 1577, Smith, 1:81.

(3) Lodge, pp. 64, 69, 70, 71, 78; Sidney, 2, 7-10, 43, 44;

Harvey, Four Letters, 1592, Much Library,

Works, p. 234; Puttenham, Characters 1-8; Sir

John Harrington, A Preface, or rather a Letter

Apologie of Poetry, 1591, Smith 2:197 et seq.;

Meres, Smith, 2:313; Samuel Daniel, A Defence

of Poeme, 1603, Smith, 1:363-365.

Furthermore they showed how poetry was the first to shed light on ignorance in all nations (1) and how it had been used by all nations, (2) special reference being made to the Psalms. (3) Poetry, they claim, is divine and comes from above, being in a large measure a gift, not a cultivated thing; (4) it is greater than philosophy or history in that it teaches in a more pleasing way, is more universal, and is more open to the telling of delightful truths; (5) it leads to learning, (6)

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(1) Sidney, p.2; Puttenham, p.22; Harington, 2:194, 207.

(2) Lodge, p.69 et seq.; Sidney, p.4 et seq.; Puttenham, p.26; Daniel, 2:360 et seq.

(3) Sidney, p.6; Harvey, Foure Letters, p.234; Puttenham, pp.25, 45; Harington, 2:207.

(4) Lodge, pp. 70, 72, 75; Sidney, p.46; Harington, 2:197.

(5) Lodge, p.87; Sidney, pp.11-18; Puttenham, p.24; Harington, 2:199; Meres, 2:310; Nash, Smith, 1:321.

(6) Lodge, 67; Sidney, p.12; Harington, 2:197-8; Campion, 2:327.





exalts virtue and punishes vice, (1) and of all arts  
and sciences it alone does not lie. (2)

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- (1) George Whetstone, Dedication to Promos and Cassandra, 1578, Smith, I:58; Lodge, 64; Sidney, pp.21-22; Harington, 2:197; Webbe, I:41 et seq.
- (2) Sidney, pp.35-37; Harington, 2:204. Harington (2:200) finds a possible excuse for this charge of lying in poetic license. See also Nash, The Anatomie of Absurditie, 1589, Smith, I:323; also Vaughn, Smith, 2:326. In this connection also Christ's parables are cited by Sidney, p.17 and Harington, 2:205. They are called, incidently, by Bacon (Advancement of Learning, 2:I:I) "divine poesy."





On the contrary, all assert, poetry adheres to the utile dulce doctrine of Horace, teaching the best of lessons in the most delectable manner. (1)

In this connection the poet is called the Maker, from the Greek ποιητής, (2) one who creates better things and men than even nature can. He is called the

training for it what would be the result of such a training with some attempt at philosophy and generalization. The

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- (1) Under this head, too, many of the essayists refer to the use of Allegory: Lodge, p.65; Sidney, p.17; Puttenham, Book III, passim; Harington, 2: 202; Richard Stanyhurst, Preface to his translation of the Aeneid, 1582, Smith, I:136; Chapman, 2:297. See also Wilson, op.cit., p.99 and Smith's Introduction, p.xxiv.
- (1) Wilson, p.2; Whetstone, I:60; Sidney, pp.9-10 Stanyhurst, p.3; Webbe, I:41; Puttenham, p.38; Harington, 2:208; Nash, Absurditie, I:323, 330; Meres, 2:309.
- (2) Sidney, p.6; Puttenham, pp.19, 310; Harington, 2: 196; Webbe, p.21.





"best persuader." (1) and given other similar titles, (2) and his medium is considered greater even than prose. (3)

Another claim they make for poetry is that it is a great aid to the memory, and as the memory is a vital factor in the acquirement of learning, there is no better training for it than poetry. (4) Finally they list, with some attempt at criticism and appreciation, the

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- (1) Puttenham, p. 25.
  - (2) Lodge, p. 75; Webbe, p. 24 et seq.
  - (3) Sidney's well-known discussion on verse and prose, p. 11; Puttenham, pp. 24, 39; Harington, 2:206.
  - (4) Ascham, The Scholemaster, p. 40; Wilson gives a regular modern memory course on p. 208 et seq.; Sidney, p. 33; Harington, 2:206; Puttenham, p. 54; Carew, 2:288.





Englishmen who have done well in the poetic field. (1)

As, then, these writers consider the poet so great a personage, because of his art and his opportunity for performing service, they regret that the poet and poetry have in their time fallen so heavily into disrepute.

Sidney says poetry has dropped "from almost the highest estimation of learning . . . to be the laughingstock of children;" (2) "it has been thrown down to so ridiculous

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(1) Scholemaster, p.145; Sidney, pp.3,46,47,55; Webbe, p.30 et seq; Harvey, passim; Puttenham, p.74 et seq.; Nash, 1:315 et seq., and 2:223 et seq.; Carew, 2:291; Meres, 2:308 et seq.; Vaughn, 2:326. All render homage to Chaucer, although as we shall see, they do not understand his metrical system. Puttenham lavishes great praise on Queen Elizabeth for her learning and poetic attempts. (PP. 21,77, passim.) On p.255 he gives one of her poems. The queen's learning was also praised by Ascham, Scholemaster, pp.67,96.

(2) Op.cit., p.2.





an estimation"; (1) and "England the mother of excellent minds . . . [has] grown so hard a stepmother to poets." (2) Puttenham declares that in distaine and scorn the poet is in his time called "phantastical" and "light headed." (3)

Because, then, of this attack on poetry and because poetry has fallen to so low an estimation, these critics make an investigation to see what is the cause for such a condition of affairs. As a result they find there is some justification for the attack and the scorn. They discover that poetry has, in many cases, got into the hands of unworthy men who have dabbled in it simply to get into print. (4) In answer to the charge of wantonness, they admit that "even to the heroical Cupid hath climed." (5) This fact they censure, but they hold that poetry is not to blame, but the particular debasers of the art, and, they firmly contend, these

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(1) Op.cit., p.6.

(2) Op.cit., p.44.

(3) Op.cit., p.33. See also "E.K.", Glosse to October, Shepheardes Calender; Spenser, September, Shepheardes Calender; Webbe, op.cit., p. 23.

(4) Sidney, op.cit., p.44; Webbe, op.cit., p. 20.

(5) Sidney, op.cit., p.37. See also Lodge, p.76 et seq.; Harington, 2:209; Nash, 1:321 et seq.; Meres 2:311.





by a "rakehell's route of ragged rhyme" (1) and they prostitutes of the Muse do no harm to the essence of poetry. (1) At a low level. As Webbe says, (3) "If When they come to investigate the manner or form of poetry, these writers strike a real snag. They find that there is a good deal of poor verse being written

unlearned pamphlets: I trust I shall with the best sort be held excused. For though many such can frame an alshouse song or five or six score verse, nothing vpper some tune of a Northern Jygge, or Polyn hoodie, or La lubber etc. And perchance obscure just number of syllables, syght in one line, six in an other, and there withall an A to make a lereke in the ends: yet if these might be denominated Poets (as it is sayde some of them make meane to be promoted to ye laurell) surely we shall shortly have whole swarms of Poets." (4)

It thus became apparent that this formalism must cease. At the end of the period Daniel cited the fact that the Latin and Greek poets themselves were often licentious in form and that much of it could be excused on the basis of

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(1) Lodge, p.75; Harington, 2:209; Webbe, op.cit., p.41 et seq.; Meres, 2:309. It is interesting to note how many follow Ascham (Toxophilus, p.19, Scholemaster, p.80) in his attack on the Arthurian Romances because of their "manslaughter and baudrye", there being something in his opposition to them that smacked of hatred for Catholicism. "Monkish tales" he calls them. See also Nash, 1:323,329; Meres, 2:308. Puttenham, (p.96) scores the minstrel jingle type of verse they are written in. In connection with this question of morals, see





by a "rakehellie route of ragged rymers" (1) and they believe it due to these "poet-apes" (2) that poetry has sunk to such a low level. As Webbe says, (3) "If I let passe the vncountable rabble of ryming Ballet makers and compylers of senceless sonets, who be most busy, to stuffe euery stall full of grosse deuises and vnlearned Pamphlets: I trust I shall with the best sort be held excused. For though many such can frame an Alehouse song of fiue or sixe score verse, hobbling vppon some tune of a Northern Jygge, or Robyn hooode, or La lubber etc. And perhappes obserue iust number of sillables, eyght in one line, sixe in an other, and there withall an A to make a iercke in the ende: yet if these might be accounted Poets (as it is sayde some of them make means to be promoted to ye Lawrell) surely we shall shortly haue whole swarmes of Poets." (4)

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the following on Italianism and the Italianated Englishman: Scholemaster, pp. 71, 78 et seq.; Whetstone, 1:59; Nash, 1:308, 318; Harvey, Smith, 2:259; Harington, 2:220; Daniel 2:366.

(1) "E.K." op.cit., p.6.

(2) Sidney, op.cit., p. 57.

(3) Op.cit., p. 37.

(4) Also on p.20 he says poetry has been "pitifullie mangled and defaced by rude smatterers and barbarous immitateurs." See, too, Nash, 2:226; Stan-yhurst, p.9; Harington, 2:197.



by a "vulnerable route of ragged rymora" (1) and they believe it due to these "post-rage" (2) that poetry has sunk to such a low level. As Wicks says, (3) "If I let pass the unaccountable rabble of ryming poets, makers and compilers of senseless sonnets, who do most busy, to scuffle every stall full of senseless and unaccounted rymphlets: I trust I shall with the best sort be held excused. For though many such can frame an Alphonse song of line or alexa verse, holding upon some tune of a Northern Tyger, or Robyn Hood, or La Juppier etc. And perhaps observe just number of syllables, eight in one line, six in an other, and there withall an A to make a stanza in the end: yet if these might be accounted poets (as it is sayde some of them make means to be promoted to ye lawrell) surely we shall shortly have whole swarms of poets." (4)

It thus became apparent that this formalism must cease. At the end of the period Daniel cited the fact that the Latin and Greek poets themselves were often licentious in form and that much of it could be excused on the basis of

the following on Italianism and the Italianated Englishman: Schoenmaker, p. 71, 78 et seq.; West- stone, 1:59; Nash, 1:108, 318; Harvey, 2: 259; Harrington, 2:220; Daniel 2:380.

(1) "R.K." op.cit., p. 8.  
 (2) Sidney, op.cit., p. 57.  
 (3) Op.cit., p. 37.  
 (4) Also on p. 20 he says poetry has been "distilled" mangled and defaced by rude smelters and barbarous imitators." See, too, Nash, 2:220; Harrington, 2:197.

licentia poetica, (1) but Gascoigne, one of the early writers of the group, remarks on this point, (2) "This poetically license is a shrewde fellow, and covereth many faultes in a verse."

The remedy, therefore, must be, a formulation of rules and a closer observance of them. It is interesting to note, however, the modesty of these writers. They wish someone of authority would formulate a prosody for the benefit of poets. (3) They offer suggestions, but do not insist that these must be followed arbitrarily. Sidney asserts that he does not take it upon himself "to teach poets how they should do, but only, finding myself sick among the rest, to show some one or two spots of the common infection grown among the most part of writers; that, acknowledging ourselves somewhat awry, we may bend to the right use both of matter and manner." (4) Harvey stresses the need of a "good patern" for the poet, (5) but says, "I dare give no precepts nor set down any certain general art." (6) Stanyhurst declares he is giving only "priuat preceptes", not publishing "a directorie too thee learned" (7) and Gascoigne before him had said, "I wryte moued

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(1) Smith, 2:364.

(2) Erskine, I:470.

(3) Spenser in letter to Harvey, Grossart, op.cit., p. 36; Webbe, p.19.

(4) Op.cit., p.55.

(5) Smith, I:109.

(6) Ibid. I:102.

(7) Op.cit., p.17.





by good wil, and not to shewe my skill" (1) and closes his essay with the words, "I woulde stande longer in these traditions, were it not that I doubt mine owne ignorauance; but, as I sayde before, I know that I write to my freende, and, affying my selfe therevpon, I make an ende." (2)

On the other hand, although they do not desire that, as James VI says, "Reulis wilbe bet a band to Nature, and will mak yow within short space weary of the haill airt," (3) they do consider it true that rules will help (4) and Sidney, although he believes a poet is born, not made, thinks that even "the fertilest ground must be manured . . . and . . . the highest-flying wit have a Daedalus to guide him." (5)

The suggestions they offer as a "daedalus" which is to act as a guide must next be discussed. These group themselves under three heads: general rules, rules on meter and rime, and the erratic move in favor of "versing", or the use of quantity. It must be kept in mind, concerning this matter, that these early prosodists had almost no basis to use as a foundation. Because of the change in language, they failed to under-

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(1) Op.cit., I:473.

(2) Ibid. Also see Toxophilus, p.125; Scholemaster, p.110; Puttenham, p.132; Daniel, 2:382,383; Wilson, p. 159.

(3) Smith, I:210.

(4) Webbe, Preface to his essay.

(5) Op.cit., p. 46.





stand the older forme. For example, although most of them cite Chaucer as one of the great English poets (1)-- Gascoigne calling him "my master," (2) Puttenham, "the father of our English Poets," (3) Webbe and Meres, the "God of English Poets" (4)--they did not fully understand his meter, chiefly because the final "e" as a separately sounded syllable had dropped out of use. They therefore excused what in him they thought was irregularity as due to the "barbarous" time in which he lived and wrote. Sidney writes: "Chaucer, undoubtedly, did excellently in his Troilus and Cressida; of whom truly, I know not whether to marvel more, either that he in that misty time could see so clearly, or that we in this clear age walk so stumblingly after him. Yet he had great wants, fit to be forgiven in so reverend antiquity." (5) "Though the manner of hys stile," asserts Webbe, "may seeme blunte and course to many fine English eares at these dayes, yet in trueth, if it be equally pondered, and with good iudgement aduised, and confirmed with the time wherein he wrote, a man shall perseiue thereby euen a true picture or perfect shape of a right Poet." (6)

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(1) Scholemaster, p.145; Lodge, p.69; "E.K.", p.5; Sidney, p.47; Puttenham, pp.74,75; Harington, 2:215; Nash, 1:318; Chapman, 2:305; Carew, 2:293; Vaughn, 2:326; and many other minor references in these same essays.

(2) Op.cit., 1:465.

(3) Op.cit., p.32.

(4) Webbe, p.32; Meres, 2:314.

(5) Op.cit., p.47.

(6) Op.cit., p.32.





Again, Piers the Plowman was thought by Webbe and Meres to have been written in quantative verse, both saying that he was the first user of this form in the English language. (1) Strangely enough several of them admired the poetry of Lydgate, (2) Webbe praising him for the "good proportion of his verse, and meetely currant style" and calling him "comparable with Chaucer." (3) On the other hand, Skelton, because of his looseness, offered nothing in which either Puttenham or Meres could see any beauty, both wondering why he should have been made laureate. (4) And finally, they did not fully understand Surrey's use of blank verse. Although Ascham praises him, he criticises him for not fully hitting "perfute and trew versifying", (5) in which criticism he is followed by Webbe (6) and Meres (7). Webbe calls his verse "hexametrum epicum" and says Surrey was the first to use this type of verse in the English language. (8) However, both Surrey and Wyatt are called "the first reformers and polishers of our vulgar Poesie." (9)

It is easy to see, therefore, that between such Poets as Skelton and Lydgate on the one hand, and

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- (1) Webbe, op.cit., p. 32; Meres, 2:314.
  - (2) "E.K.", p.5; Puttenham, p.76; Nash, I:318.
  - (3) Webbe, op.cit., p.33.
  - (4) Puttenham, p.74; Meres, 2:314.
  - (5) Scholemaster, p. 147.
  - (6) Op.cit., p. 33.
  - (7) Smith, 2:315.
  - (8) Op. cit., p.33.
  - (9) Puttenham, p.139. See also ibid pp.76, 185; Sidney, p.47; Harington, 2:219.





Chaucer, the "God of English poets," and Surrey, one of the two "first polishers" of the language, but neither of whom they understood, these first prosodists did not have much in English that could be called authoritative. It is doubtless due to this fact that they were hesitant about making their rules dogmatic.

We come then to the rules or suggestions which these sixteenth century critics have to offer; we shall discuss the more general ones first.

Sidney remarks, "Marry, they that delight in poesy itself should seek to know what they do and how they do," (1) and proceeds to offer three general precepts--"art, imitation, and exercise." By art he and others with him mean that poetry must come under the discipline which makes all art worth while. Harvey pleads for a return of "our language into Arte," (2) and declares in his characteristic way that "Right artificiality . . . is not mad-brained, or ridiculous, or absurd, or blasphemous, or monstrous, but deepe conceited, but pleasurable, but delicate, but exquisite, but gracious, but admirable." (3) Puttenham asserts that poetry must be "corrected and reformed by discreet iudgements" and

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(1) Op.cit., p.46.

(2) See infra, p.38, note 5.

(3) Smith, 2:234.





believes it can be made "a methodical and commendable Art." In fact, to bring order into the literary chaos was the whole purpose of his writing. (1)

The need for such a discipline and an exposition of its characteristics were, of course, first stated and outlined by Ascham in the famous passage in The Scholemaster on  $\epsilon\upsilon\phi\upsilon\eta\varsigma$ , from which Lyly drew his motif and title for his work. He says " $\epsilon\upsilon\phi\upsilon\eta\varsigma$  is he, that is apte by goodnes of witte, and appliable by readines of will, to learning, hauing all other qualities of the minde and partes of the bodie, that must an other day serue learning, not tro(u)bled, mangled, and halfed, but sounde, whole, full, and hable to do their office: . . . And, euen as a faire stone requireth to be sette in the finest gold, with the best workmanshyps, or else, it leseth moch of the Grace and price, euen so, excellencye in learning, and namely Diuinitie, ionyed with a cūmlye personage, is a meruelous Iewell in the world."

(2) The implication is that literature, as well as the human body, must be "well-grown" in order to delineate the right proportion of art in subject, technique and intention.

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(1) Op.cit., p.38. See also Webbe, p.18.

(2) Op.cit., p.38.





Imitation, Sidney's second precept, is touched on by many of these writers, and their dictum that the best results are obtained by following the ancients points forward to similar advice given in the Classical movement of the eighteenth century. The reason for this principle of following the ancients is given by Ascham: "The prouidence of God hath left vnto us in no other tong, saue onlie in the Greke and Latin tong, the trew preceptes, and perfite examples of eloquence; therefore must we seeke in the Authors onelie of those two tonges, the trewe Paterne of Eloquence, if in any other mother tongue we looke to attaine, either to perfit vtterance of it our selues, or skilfull iudgement of it in others." (1) In especial, they recommend a following of and adherence to the principles laid down by Aristotle (2), who, as they cite, called poetry the art of imitation. (3) But as they showed considerable common sense when, as we have seen, they declared discretion better than rules, so on this matter of imitation they again display good judgment; they by no means want their pupils to be mere cop<sup>y</sup>ists. Imitation is to be reasonable; it is to "bring forth more learn-

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(1) Op.cit., p.138. See also pp.87,116,117; Toxophilus, p.17; Wilson,p.5; Whetstone, Smith, I:59.

(2) Scholemaster, p.139; Harington,2:204--the latter being the first detailed account of these principles in the English language.

(3) Sidney, pp.9,24; Harington,2:206.



imitation, Sidney's second prospect, is touched on by many of these writers, and their action that the best results are obtained by following the ancient points forward to similar advice given in the Classical movement of the eighteenth century. The reason for this principle of following the ancients is given by Ascham: "The providence of God hath left unto us in no other tongue, save only in the Greek and Latin tongue, the true prospect, and perfect examples of eloquence; therefore must we seek in the Authors onlies of these two tongues, the true Patterns of Eloquence, if in any other mother tongue we look to attain, either to perfect utterance of it our selves, or skillfull judgement of it in others." (1) In especial, they recommend a following of and adherence to the principles laid down by Aristotle (2), who, as they also, called poetry the art of imitation. (3) But as they showed consideration common sense when, as we have seen, they declared discretion better than rules, so on this matter of imitation they again display good judgment; they by no means want their pupils to be mere copyists. Imitation is to be reasonable; it is to "bring forth more learn-

- (1) Op. cit., p. 138. See also pp. 87, 116, 119; Topophilus, p. 17; Wilson, p. 5; Weston, Smith, 1:59.  
 (2) Scholasticus, p. 139; Warrington, 2:204--the latter being the first detailed account of these principles in the English language.  
 (3) Sidney, pp. 9, 24; Warrington, 2:206.

ing, and breed vp trewer iudgement", as Ascham asserts. (1) In Sidney's words, the poet is to "borrow nothing of what is, hath been, or shall be; but range, only reined with learned discretion, into the divine consideration of what may be and should be." (2) As Campion puts it, "The world is made by Simmetry and proportion, and is in that respect compared to Musick, and Musick to Poetry." (3) It is true that Campion rather spoiled this fine aphorism by applying it to a false system of prosody, (4) but after all he gave expression to what these writers were seeking, a symmetry and proportion based on the Greeks and Romans who they considered built so well.

As an aid in this direction much stress was laid on translating from the ancients. Ascham says this practise will help the poet in "the choice of aptest wordes, the right framing of wordes and sentences, cumlines of figures and forms, fitte for euerie matter and proper for euerie tong." (5) Chapman adds his testamony in the following wordes: "The worth of a skilfull and worthy translator is to obserue the sentences, figures, and formes of speech proposed in

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(1) Scholemaster, p. 121.

(2) Op.cit., p. 10.

(3) Smith, 2:329.

(4) See infra, p. 71.

(5) Scholemaster, p.94. See also pp.92 et seq., 101,121.

Ascham believed, however, that no translation could in any manner approach the beauty of the original and the first part of the following has a very modern sound: "A Bushop that now liueth, a very good man, whose iudgement in Religion I better like, than his opinion in perfitnes in





his author, his true sence and height, and to adorne them with figures and formes of oration fitted to the ooriginall in the same tongue to which they are translated." (1) And Harington goes so far as to declare that he would "wish to be called rather one of the worst translators then one of the meanest makers." (2) So we find scattered through the essays praise for the translations of Hoby, Phaer, Golding, Surrey, and others.

One interesting result of this advice is Stanyhurst's translation of the Aeneid. This translator explains that he undertook the work because "Ascham had urged university students to beautify the English language with heroical verses." (3) But Stanyhurst used for his medium quantitative verse--he was, in fact, as we shall see, the wildest practitioner in this peculiar Elizabethan craze. Now it so happens that Ascham also urged upon his readers the great superiority of "versing" over rime and other meters. There is therefore bitter irony in the fact that although Stanyhurst followed his master's advice in both these features, he came far from "beautifying the English language." Even his contemporaries harshly criticise his work.

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other learning, said once vnto me: We haue no nede now of the Greeke tong, when all thinges be translated into Latin. But the good man vnderstood not, that euen the best translation is, for mere necessitie, but an euill impeded wing to flie withall, or a heauie stompe leg of wood to go withall." (Ibid, p. 127)

(1) Smith, 2:296.

(2) Smith, 2:219.

(3) Op.cit.,p.5. In the Scholemaster, p.131, Ascham writes: "I trust, this my wrytyng shall giue some good student occasion, to take some peece in hand of this worke of Imitation."





Nash says his "heroicall Poetrie, infired, I should say inspired, with an hexameter furie, recalled to life whateuer hissed barbarisme hath bin buried this hundred yeare, and reuiued by his ragged quill such carterlie varietie as no hodge plowman in a countrie but would haue held as the extremitie of clownerie."

(1) And later, in A Reply to Harvey (2) he writes, "Master Stannyhurst, (though otherwise learned) trod a foule, lumbering, boystrous, wallowing, measure in his translation of Virgil." Nor is Puttenham any more charitable. Concerning Stanyhurst's "exameters dactilicke and spondaicke in the translation of Virgills Eneides", he remarks there are so "great a numer of them my stomacke can hardly digets." (3)

The necessity of exercise, Sidney's third point, is also strongly emphasised. Webbe declares to "the famous and learned Lawreat Masters of Englande," "if they would but consult one halfe howre with their heauenly Muse what credite they might winne to theyr native speeche, what enormities they might wipe out of English Poetry, what a fitte vaine they might frequent wherein to shewe forth their worthier faculties." (4)

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(1) Smith, I:315.

(2) " , 2:240.

(3) Op.cit., p. 130.

(4) Op.cit., p. 19.





Harvey puts it even more strongly: "I loue Method, but honour Practise: must I shew the difference? Either Arte is obscure, or the quickest capacity dull and needth Methode, as it were the bright Moone, to illuminate the darksome night: but Practise is the bright Sun that shineth in the day. . . To excell, ther is no way but one: to marry studious Arte to diligent Exercise: but where they must be vnmarried, or diuorced, geue me rather Exercise without Arte then Arte without Exercise." (1)

Coming, then to the more particular rules, we find that "the first and most necessarie poynt", according to Gascoigne, is that the poem be grounded "upon some fine inuention", meaning thereby "some good and fine deuise", or idea. (2) "If", he continues, "you . . . neuer study for some depth of deuise in the Inuention, and some figures also in the handlyng thereof, it will appeare to the skilfull Reader but a tale of a tubbe." Harvey also asserts, "The right Noouise of pregnant and aspiring conceit wil not ouerskippe any precious gemme of Inuention." (3)

Much care, too, is to be taken in the effort to

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(1) Smith, 2:235. See also Toxophilus, p.19; Wilson, p.4; Harington, 2:197.

(2) Cunliffe, 2:465. In this he is closely followed by James VI, Smith, 1:220-221.

(3) Smith, 2:235. See also Wilson, p.6,160.





obtain the best words--apt words that are suitable to the subject in hand, Ascham going so far as to say: "Looke vpon the whole course of both the Greeke and Latin tonge, and ye shall surelie finde, that, whan apte and good wordes began to be neglected, and properties of those two tonges to be confounded, than also began, ill deedes to spring; strange maners to oppresse good orders, newe and fond opinions to striue with olde and trewe doctrine, first in Philosophie: and after in Religion: right iudgement of all thinges to be peruerterd, and so vertue with learning is contemned, and studie left of: of ill thoughts cummeth peruerse iudgement; of ill deedes springeth lewde taulke." (1) As we have seen, Inkhornisms are not "apt words." Instead Anglo Saxon terms are to be used as far as possible, and as these were mainly monosyllabic, most of the advisors agree with Gascoigne who states: "Here by the way I thinke it not amisse to forwarne you that you thrust as few wordes of many sillables into your verse as may be . . . The most auncient English wordes are of one sillable, so that the more monosyllables that you vse the truer Englishman you shall seeme, and

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(1) Scholemaster, p.118. See also *ibid* pp.25,116,158; Wilson, p.160 et seq.; Whetstone, Smith, 1:59; Stanyhurst, p.4; Sidney,p.52; James VI,1:218; Webbe, p.47. Gascoigne, believes that if a good invention be found, "pleasant woordes will follow well inough and fast inough." (Cunliffe, 1:466.)





the lesse you shall smell of the Inkhorne: Also wordes of many syllables do cloye a verse and make it vnpleasant." (1)

Moreover, every word must fulfill a purpose; there should be no useless ones in any line, especially, says James VI, none inserted just "for filling furth the nomber of the fete." (2) Nash, who takes the opposite point of view from that of James VI, is a bit inconsistent. He berates Harvey's use of inkhornisms, yet allows "some of them for a neede to fill vp a verse," for "in a verse, when a worde of three sillables cannot thrust in but sidelings, to ioynt him euen, we are oftentimes faine to borrowe some lesser quarry of elocution from the Latine, alwaies retaining this for a principle, that a leake of indesinece, as a leake in a shippe, must needly bee stopt with what matter soeuer." (3) He would not, however, allow them in prose. It would almost seem as if this stand were taken because of his hatred for Harvey rather than from his actual belief, for, as we showed above, he is strongly opposed to the inkhorn.

What Puttenham calls "auricular figures appertein-

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(1) Cunliffe, I:468. See also Scholemaster, p.145; James VI, I:215 (who, however, warns against whole lines of monosyllables); Puttenham, p.82; Carew, 2:287; Campion, 2:335.

(2) Smith, I:217. See also Scholemaster, pp.112-115.

(3) Smith, 2:242.





ing to single wordes", is the trick of adding to, subtracting from or altering of words in some other way "sometimes . . . for pleasure to giue a better sound, sometimes vpon necessitie, and to make vp a rime"--for example "I-doen", "morne", "t'attaine"--a trick which Gascoigne says is caused by that "shrewde fellow" "poeticall licence." "But", continues Puttenham, "our maker must take heed that he be not to bold specially in exchange of one letter for another, for vnlesse vsuall speach and custome allow it, it is a fault and no figure." (1) Thus again is discretion to rule.

An interesting passage bearing on this general topic of language is contained in Puttenham's book. The author is very dogmatic on the dialect that is to be used, doubtless being influenced by the fact that he was writing for the ladies and gentlemen of the court.

(2) He is very explicit that "our maker" shall not employ the language of Piers Plowman, Gower, Lydgate or Chaucer (his order); nor "the termes of Northernmen"; nor "any speach vsed beyond the riuer of Trent, though no man can deny but that theirs is the purer English Saxon at this day, yet it is not so Courtly nor

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(1) Op.cit., pp.173-174. See also Gascoigne, Cunliffe, I:470; Wilson, p.177.

(2) Op.cit., p. 170.





so currant as our Southerne English"; nor should he use the "far Westernne mans speach. Ye shall therefore take the vsuall speach of the Court, and that of London, and the shires lying about London within lx myles, and not much aboue." (1)

In the next place, the poet should be careful in the framing of his sentences. "E.K." would have them "round without roughnesse and learned wythout hardnes." (2) Puttenham points out certain solecisms that are to be avoided. (3) Gascoigne opposes the Latin custom of putting the adjective after the substantive, as "a woman fayre, a house high, etc.", and advises sticking to "thenglishe phrase" or "Idioma." But again he leaves a loophole--"yet sometimes . . . the contrarie may be borne, but that is rather where rime enforceth, or per licentiam Poeticam, than it is otherwise lawfull or commendable." (4) Puttenham, though, is more emphatic against this habit, calling it an "intollerable vice." (5)

Suggestions offered on the question of style in general are briefly as follows: express the perfect, not the mean; (6) please the best, not the rabble; (7)

(1) Op.cit., p.157.

(2) Op.cit., p. 6.

(3) Op.cit., pp. 257 et seq.

(4) Cunliffe, I:470.

(5) Op.cit., p.260. See also Wilson, 165; Webbe, p.61; Daniel, 2:384.

(6) Scholemaster, p.127.

(7) Ibid, p. 147.





don't write in too lofty or a bombastical style but suit the style to the subject; (1) don't pile up similies; (2) avoid trite and obvious expressions; (3) after choosing a measure or type of verse, do not change it; (4) stick to the subject. (5)

Relative to this matter of subject, Webbe remarks: "There be many sorts of poëticall wrytings, and Poetry is not debarred from any matter, which may be expressed by penne or speeche", (6) and further, "Wee must prescribe to no wryters (much lesse to Poets) in what sorte they should vtter theyr conceyts." (7)

Before leaving this question of style, a word should be said about the attitude of these critics concerning that popular fad of the period, Euphuism. Webbe praises Lyly and his story in high terms: "Master Iohn Lilly hath deserued most high commendations, as he which hath stept one steppe further therein [in the development of true eloquence] then any either before or since he first began the wittie discourse of his Euphues." (8) Harvey, too, is more or less complimentary toward Lyly, (9) but the others have apparently grown weary of this peculiar mannerism. Nash remarks: "Euphues I readd

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(1) Scholemaster, pp.46,65; Sidney,p.52; Puttenham,pp.12, 58,165,266,279.

(2) Sidney, p.54; Puttenham, pp.166 et seq.

(3) Wilson, pp.162 et seq.; Gascoigne, 1:466; James VI,I:220.

(4) Scholemaster, p.147; Gascoigne, 1:466.

(5) Wilson, p.90; Gascoigne, 1:466; Puttenham, p.160.

(6) Op.cit.,p.39.

(7) Ibid,p.55. See also Puttenham, pp.39 et seq.

(8) Op.cit., p. 46.

(9) Smith, 2:268-270 and passim.





when I was a little ape in Cambridge, and then I thought it was Ipse ille; it may be excellent good still for ought I know, for I lookt not on it this ten yeare: but to imitate it I abhorre." (1) And Sidney says: "Now for similitudes in certain printed discourses, I think all herbarists, all stories of beasts, fowls, and fishes are rifled up, that they may come in multitudes to wait upon any of our conceits, which certainly is as absurd a surfeit to the ears as is possible. For the force of a similitude not being to prove any thing to a contrary disputer, but only to explain to a willing hearer; when that is done, the rest is a most tedious prattling, rather overswaying the memory from the purpose whereto they were applied, than any whit informing the judgment, already either satisfied or by similitudes not to be satisfied." (2)

The second class of rules deals with prosody itself, verse form and meter, excluding quantitative verse which we shall discuss later.

Gascoigne devoted the last three pages of his essay to an enumeration and description of the various kinds of verse forms to be used. These are: rime

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(1) Smith, 2:243.

(2) Op.cit., p.54.





royal--a seven-line decasyllabic stanza riming ababbcc, which serves best "for graue discourses"; the ballade, which is "of sundrie sorts"--(a) those containing six lines, each having eight or six syllables, and riming ababcc, (b) a similar "staffe" but with decasyllabic lines; both these types "serue beste for daunces or light matters"; the "rondlette", "consisting of such measures as best liketh the wryter" and "which doth alwyes end with one self same foote or repeticion" (rime); the sonnet--not, he says, any short poem, as such are so frequently called, but a fourteen decasyllabic-lined stanza, with the first twelve lines riming across, and the last two together--in other words what later became known as the English sonnet; "dyzaynes" and "sixaines", "commonly vsed by the French, which some English writers do also terme by the name of sonnettes"; "an old kinde of Rithme called Ver layes, deriued (as I haue redde) of this word Verd, whiche betokeneth Greene, and Laye, which betokeneth a Song, as if you would say greene Songes." He has seen only one such, "whereof the foure first did rime acrossse, and the fifth did aunswere to the firste and thirde, break-

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ing off there, and so going on to another termination." He refers to his own example written to Lord Grey of Wilton, "vpon my iourney to Holland." Then "there are also certaine Poemes deuised of tenne syllables, whereof the first aunswereth in termination with the fourth, and the second and thirde answere each other"; these he cannot name. His words must also be quoted on "poulters measure", as it was he who gave this type its name: "And the commonest sort of verse which we vse now adayes (viz. the long verse of twelue and fourtene sillibles) I know not certainly howe to name it, vnlesse I should say that it doth consist of poulters measure, which giueth xii for one dozen and xiiij for another." Finally there is "ryding ryme", used by Chaucer "in his Canterburie tales, and in diuers other delectable and light enterprises." (1)

Whether from oversight or lack of understanding of Surrey's blank verse, he fails to make any mention of this type. It should also be noted that as he does not give any formal definition of "ryding ryme", he apparently does not fully understand Chaucer's meter, as we saw was the situation with others of this group.

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(1) Cunliffe, I:471 et seq. On riding rime see Puttenham, *infra* p.63.





Sidney lists the verse forms by their more general names--"Heroick, Lirick, Tragick, Comick, Satirick, Iambick, Elegiack, Pastorall." As he is more interested in the defence of poetry against the Puritans' attack, he does not describe these forms in detail; he simply shows that there is nothing in them to be condemned as immoral or corrupting. (1)

James VI gives the following stanza catalogue: the "ryme quhilk seruis onely for lang histories"--his example shows that he refers to the decasyllabic couplet, or Gascoigne's "ryding ryme"; the "heroicall", for martial acts and knightly feats of arms--this, it seems from his example, is a nine-line stanza, decasyllabics, and riming aabaabbab; the "ballat Royal", for "heich and graue subiects"--an eight-line stanza, decasyllabics, riming ababbcb; "Troilus" verse for "tragicall materis, complaintis, or testamentis"--so named from Chaucer's poem and therefore more commonly known as rime royal, James' example, however, riming ababbba; "Rouncefallis" (2) or Tumbling verse "for flyting or Inuectiues"--this he had already described (p.213) as having "twa short and ane lang through all

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(1) Op.cit., pp.11, 26 et seq.

(2) See Smith, I:407, for other uses of this word.





the lyne, quhen they keip ordour"--in other words dactyls or anapests instead of the favorite iamb; the sonnet, for praising books or authors, for examples of which he refers the reader to his own two which introduce the essay and which rime ababbccddcdee; "Common verse" for love poems, which is the same as Gascoigne's ballade; and also for love poems are "all kyndis of cuttit and brokin verse, quhairof new formes are daylie inuented according to the Poets pleasour." (1) On one rule in this connection, he is very emphatic: "Always tak heid that the nomber of your fete [syllables] in euery lyne be euin, and nocht odde." (2)

Webbe lists "Comicall, Tragicall, Historicall", "Heroycall" and "Eglogues". (3) Speaking more specifically on the subject, he says there are almost as many kinds of verses as there are poets, but he will give "the best and most frequented." These are: the sixteen-syllable couplet, generally divided into four lines, riming across; the fourteen-syllable couplet, also divided so that the first and third lines have four syllables without rime and the second and fourth have three syllables and rime--this is, of course, the ballad

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(1) Smith, I:221-225.

(2) Ibid, 213.

(3) Op.cit., pp.249,255,262,265.





type; variations of these two, seven of which he illustrates from the Shepheardes Calender, differing in number of syllables and rime scheme--these he characterizes simply according to Spenser's usage of them; finally he too mentions "poulters measure", so-called "because they talle their wares by dozens." (1) As we shall see he much prefers quantitative verse to any of these.

Puttenham goes into the matter in some detail. In a chapter entitled "Of Proportion in Staffe", (2) he describes briefly the various stanzas from the couplet up to the twelve-line kind, naming only the "quadrein", "sizeine", "Heroicke", (an eight-line stanza) and a seven-line stanza which he does not name but which he says Chaucer used in his "Troylus and Cresseida". He also mentions the carol, ballade, songs, rounds and the "virelay" without describing them. The six-line stanza he calls "pleasant to th'eare"; the seven is "for historical and greve"; the eight is "Heroicke" and better than the seven; the nine is "rare but very graue"; the ten is stately and very good, though some think it too long a stanza; the eleven and twelve-line stanzas

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(1) Ibid, p.62.

(2) Op.cit., pp.79-81.





are more ditties than stanzas; historical poems may be written in any number of lines; the distich is good "for Elegy, Epitaph, and Epigramme." He warns that unless the eight and ten-line stanzas are bound by rime, they will appear to be quadraints or five-line stanzas. Concerning the number of syllables in a line he states, "For the more part the staues stand rather vpon euen number of verses then the odde, though there be of both sorts."

In his chapter on the different "sorts of measures used", Puttenham adds that in a two-foot line four monosyllables are best; he dislikes the three-foot line; he considers the seven-syllable line good if the rime comes on the penultima; the nine and eleven-syllable lines he calls ill favored and like minstrels' music--the example he gives is a quadrain of four-foot dactylis lines, which "sound very harshly in mine eare"; the eight-syllable line is as good as the six and the caesura must fall in the middle; the ten is stately and must have the caesura in the fourth syllable; the Alexandrine he says is very common since the time of Wyatt and assigns it to stately and grave matters; the fourteener he considers too long; he objects to breaking the twelve-syllable

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line into two parts and he dislikes a dactyl at the beginning of the line. (1)

A chapter "Of Proportion by Situation" (2) gives diagrams of the various rime schemes: couplets, riming across and abca, and more complicated forms--here he suggests that if the rime doesn't get its answer until after many lines, it may be lost sight of and cause confusion. Quadraings have three riming possibilities, five-line stanzas have seven, six have ten, seven have seven, and eight have eight.

It is apparent from this outline that James VI and Puttenham are a bit confused on some of these stanza forms. Gascoigne had correctly defined rime royal, but James, who seemingly used Gascoigne as his source, calls an eight-line decasyllabic stanza, riming across, a "Ballat Royal", while it is but one of Gascoigne's types of Ballade. (3) What James calls "Troilus verse", is the real rime royal, only he makes another mistake, by giving the rime scheme as ababbbaa, whereas rime royal (and therefore Chaucer's poem) rimes ababbcc. (4)

Both James and Puttenham differ on the heroic verse and Puttenham gets it tangled up with the poem of

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(1) Op.cit., pp.81-83. James VI objects to long words at the beginning of the line. Smith, I:212.

(2) Ibid, pp.97-104.

(3) James VI, Smith, I:222; Gascoigne, Cunliffe, I:471.

(4) Ibid, I:222.





Chaucer. James calls heroic verse that which has nine decasyllabic lines to a stanza which rimes aabaabbab. Puttenham does not give the rime scheme, but on page 76 he calls "Troilus and Cresseid" "meetre Heroicall" and says, rightly, that it is a staff of seven lines. Again on page 80 he refers to this poem as a type of the seven-line stanza, but a few lines further down the page he calls "Heroicke" a stanza of eight lines. In no place does he mention rime royal. Between the two writers, then, we have the heroic described as a seven-line, eight-line and nine-line stanza poem. It should be noted, too, that heroic is a stanza form, not a couplet.

Like Sidney and Webbe, Harington and Meres give no detailed description of verse forms; they simply mention the various types, the former listing heroical, tragical, comic (meaning comedy), satiric, elegiac, pastoral, the sonnet, and epigrams. (1) Meres' enumeration is the conventional one, also, --heroic, lyric, tragic, comic, satiric, Iambic, elegiac, pastoral. (2)

These, then are the different kinds of lines and stanzas that are recommended or opposed. To sum up, it

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(1) Smith, 2:209.

(2) " , 2:319.





will be noticed that the line of even number of syllables and the stanza of even number of lines, were preferred; that the heroic was especially favored; that rime royal, sonnet, and decasyllabic couplets were especially good forms. Poulter's measure was allowed, but not highly praised. A noticable absence of any reference to blank verse shows a lack of understanding as to just what it is, as we mentioned above in connection with these critics' attitude toward Surrey's work. Even the opponents of rime, as we shall see, did not seem to realize that here was exactly the form they were apparently advocating.

Concerning the kind of feet to be employed, these critics also have much to say. Because of the tendency toward monosyllables in English, they consider the iamb the most fitting for their poetry. Gascoigne more or less regrets this limitation, but advises the observation of it: "Now a dayes in English rimes . . . we vse none other order but a foote of two syllables, whereof the first is depressed or made short, and the second is eleuate or made long. . . . We haue vsed in times past other kindes of Meeters. . . . Also our

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(1) Sp. Lit., p. 467. See also *The Scholemaster*, pp. 5, 24, 30; James, *Sp. Lit.*, 1:213; White, *Sp. Lit.*, 1:273; Puttenham, *Sp. Lit.*, p. 82; Campden, *Sp. Lit.*, 2:333. Gascoigne is not entirely correct in regard to "foote other foote" being used; he overlooks the fact that Surrey's *Poetical Works*, 1557, (English Poulter Society, 1875, and Dover, London, 1912) gave examples almost to satiety.

(2) *Sp. Lit.*, p. 82.

(3) Puttenham, *Sp. Lit.*, p. 133.

(4) *Sp. Lit.*, p. 21340, et seq.





father Chaucer hath vused the same libertie in feet and measure that the Latinists do vse. . . . And surely I can lament that wee are fallen into suche a playne and simple manner of wryting that there is none other foote vused but one." (1)

The trochee, which Webbe calls "Chorous", (2) is simply mentioned (3) without any suggestion as to its quality, except in Campion's essay where it is praised.

(4) While the anapaest is also only referred to in passing without any special remarks as to its value,

in rime royal, at the writer's discretion. (4)

James VI again follows Gascoigne but is more dogmatic. He calls the measure "Section" and would place it on the eighth syllable in a "fourteener"; on the sixth in twelve; on the sixth in ten; on the fourth in eight; on the fourth in six; on the second in four. Instead of putting it on the fourth in a dodeceter line, as Gascoigne and Puttenham (see below) would do, notice that James would place it on the sixth. It is also more precise than either of these two poets.

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- (1) Op.cit., p.467. See also The Scholemaster, pp.5, 24, 30; James, op.cit., 1:213; Webbe, op.cit., 1:273; Puttenham, op.cit., p.82; Campion, op.cit., 2:333. Gascoigne is not entirely correct in regard to "none other foote" being used: he overlooks the fact that Tusser's Points of Husbandry, 1557, (English Dialect Society, 1878, and Mavor, London, 1812) uses anapests almost to satiety.
- (2) Op.cit., p.69.
- (3) Puttenham, op.cit., p. 133.
- (4) Op.cit., p. 2:340, et seq.





the dactyl, although allowed by Puttenham if used sparingly, (1) is opposed as a stumbling foot for English by Ascham (2) and Campion. (3)

We come next to the advice given about the use of the caesura. Gascoigne is the first to discuss the question. He says the caesura was apparently first devised by the musicians and he would leave the matter largely to the discretion of the poet. He does, however, offer the following suggestions: he would have the caesura come in a line of eight syllables at the middle; in one of ten at the end of the first four; in one of twelve, "in the midst"; in poulterers measure, commonly in the middle of the first line and at the end of the first eight in the second; in rime royal, at the writer's discretion. (4)

James VI again follows Gascoigne but is more dogmatic. He calls the caesura "Section" and would place it on the eighth syllable in a "fourteener"; on the sixth in twelve; on the sixth in ten; on the fourth in eight; on the fourth in six; on the second in four. Instead of putting it on the fourth in a decasyllabic line, as Gascoigne and Puttenham (see below) would do, notice that James would place it on the sixth. He is also more precise than either of these two other writers

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(1) Op.cit., pp.129, 138-140.

(2) Scholemaster, pp.140,145

(3) Smith, 2:333. The other types of foot are also simply mentioned in passing.

(4) Cunliffe, I:470.





in that he says there must be a "Section in the middes of euery lyne, quether the lyne be lang or short," and it must fall on a long (or accented) syllable, else "it sall make yow sa to rest in the middes of that word." (1)

Sidney's only remark on this device is: "That Caesura, or breathing place in the midst of the verse, neither Italian nor Spanish have, the French, and we, never almost fail of." (2)

The only other writer of the group to mention it is Puttenham, who is quite positive as to its location. We have already seen that he demands it on the fourth syllable of the decasyllabic and the octosyllabic lines. In the "fourteener" he puts it on the eighth syllable, and in the twelve-syllable line, "iust in the middle."

(3) He then devotes a chapter to the matter in which he first mentions the various stops, comma, colon and period, and their uses. The comma is the caesura. Besides the types just mentioned, he adds: in eleven-syllable lines, put the caesura on the sixth syllable; in a nine, on the fourth; in a seven, on the fourth or use none at all; in lines of six syllables or fewer, no

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(1) Smith, I:214-215.

(2) Op.cit., p. 56.

(3) Op.cit., pp. 86-87.





caesura is needed. Furthermore, he rules, as does James, that no caesura shall come in the middle of a word, and says, "If there be no Cesure at all, and the verse long, the lesse is the makers skill and hearers delight." In this connection he defines Chaucer's "riding rime" and shows, incidentally how little he understands the "master's" meter: "Our auncient rymers, as Chaucer, Lydgate, & others, vsed these Cesures either very seldome, or not at all, or else very licentiously, and many times made their meetres (they called them riding ryme) of such vnshapely wordes as would allow no conuenient Cesure, and therefore did let their rymes runne out at length, and neuer stayd till they came to the end." (1)

The iambic line, therefore, with the break definitely placed in the middle, giving rise to a more or less perfectly balanced verse, is the aim of these writers. One of them, the youthful James VI., would have his pupil carry out this system even in the shortest of lines.

The problem in technique that created perhaps the most discussion is that of rime, and here the writers

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(1) Op.cit., pp. 87-90.





are pretty sharply divided into two groups--those who are sympathetic with its use, and those who oppose it and want only quantitative verse employed. As these men, in both groups, studied the poor poetry which was so prevalent, they found that much of the trouble lay in the rime element. They realized that their models, the Greeks and Latins, did not use rime except in the decadent period. They had been taught, too, by Ascham that rime had been introduced into Italy by the barbaric Goths and Huns, then carried to France and Germany, and afterward "reneyed into English by men of excellent wit in deede, but of small learning and lesse iudgement in that behalfe." (1) Moreover, much of the dislike for rime was undoubtedly due to its use by the Medieval churchmen, or, in Puttenham's words, the "Monasticall men." (2)

One group of critics, therefore, condemned it entirely. The others, realizing, as Webbe says, that it had so "beene affected heere that the infection thereof would neuer (nor I thinke euer will) be rooted vppe againe", (3) decided to do what they could to improve this "barbarous custom." Hence they made the

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(1) Scholemaster, pp. 144 et seq. See also Webbe, pp. 31, 57 et seq.; Puttenham, p. 27.

(2) Op.cit., pp. 11-15. See also Webbe, p. 30; Campion, 2:329.

(3) Op.cit., p. 31, and p. 56, where he remarks that as it has been so much used, he must "allow it." As will be shown, he preferred quantitative verse, however.





following suggestions:

1. Make a riming dictionary. (1)
2. Do not spoil the sense just to get rime. (2)
3. Do not invert sentence order to get rime. (3)
4. Do not wrench pronunciation to get rime. (4)
5. Do not use foreign words to get rime. (5)
6. Do not rime twice on the same syllable. (6)

words, strangely enough went off on the peculiar tangent of quantitative verse, evidently influenced by the idea that the best way to improve English poetry was to follow the ancients in all points. Agreeing with the defenders of rime, that it was one, at least, of the means for the degradation of poetry, they advocated not an improvement of it, but its entire elimination as a barbaric invention, descended, as we have seen, from the Goths and Huns. They would have none of it. Instead they tried to develop the use of the old Greek and Latin quantities. The move became an absorbing passion for some and gathered to itself, at least for a time, Spenser, Sidney and Campden.

Ascham was the first to give voice to the doctrine

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- (1) Gascoigne, Cunliffe, I:469; Webbe, p.62.
  - (2) Gascoigne, *ibid.*
  - (3) Webbe, p.61.
  - (4) *Ibid.*, p.56. Puttenham, (p.94) cites "restore--doore--poore; Kam--came; Beane--Den." He prefers changing the spelling--"restore--dore; desire--fier."
  - (5) Puttenham, p.95. His example a couplet riming "roi with ioy."
  - (6) James VI, I:212 citing "proue--reproue"; Puttenham, p.94, declaring that the orthography must differ--"restraine--refraine; aspire--desire--retire", not "constrain--restraine." See also p.184 et seq.





7. Do not rime a trochee with an iamb. (1)
8. Do not use internal rime except "in toys and trifling Poesies." (2)
9. Monosyllables are best for riming. (3)
10. Feminine rimes are allowed. (4)
11. Three syllable rimes are considered bad. (5)

The opponents of rime, instead of developing blank verse, strangely enough went off on the peculiar tangent of quantitative verse, evidently influenced by the idea that the best way to improve English poetry was to follow the ancients in all points. Agreeing with the defenders of rime, that it was one, at least, of the causes for the degradation of poetry, they advocated not an improvement of it, but its entire elimination as a barbaric invention, descended, as we have seen, from the Goths and Huns. They would have none of it. Instead they tried to develop the use of the old Greek and Latin quantities. The move became an absorbing passion for some and gathered to itself, at least for a time, Spenser, Sidney and Campion.

Ascham was the first to give voice to the doctrines

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- (1) Daniel, 2:379.
  - (2) Puttenham, p. 96.
  - (3) Webbe, p. 62; Puttenham, p. 90.
  - (4) Sidney, p. 57; James, 1:212; Harington, 2:221, quoting Sidney as his authority, who, he says, uses "signify-dignify; shamed is--named is; hide away--bide away." He admits, however, that he prefers monosyllabic rimes between them. Daniel, 2:383, considers them best for ditties.
  - (5) James, 1:212; Puttenham, pp. 93, 140. Harington, however, 2:221, favors them. He says it would have been easier for him to have rimed "civility" with "see"



7. Do not time a trochee with an iamb. (1)
8. Do not use internal time except "in toys and trifling Poesies." (2)
9. Monosyllables are best for timing. (3)
10. Feminine times are allowed. (4)
11. Three syllable times are considered bad. (5)

The opponents of time, instead of developing blank verse, strangely enough went off on the peculiar tangent of quantitative verse, evidently influenced by the idea that the best way to improve English poetry was to follow the ancients in all points. Agreeing with the defenders of time, that it was one, at least, of the causes for the degradation of poetry, they advocated not an improvement of it, but its entire elimination as a barbaric invention, descended, as we have seen, from the Goths and Huns. They would have none of it. Instead they tried to develop the use of the old Greek and Latin quantities. The move became an absorbing passion for some and gathered to itself, at least for a time, Spenser, Sidney and Campion. Ascham was the first to give voice to the doctrine

- (1) Daniel, 2:379.
- (2) Puttenham, p. 96.
- (3) Webb, p. 62; Puttenham, p. 90.
- (4) Sidney, p. 57; James, 1:212; Harrington, 2:221, quoting Sidney as his authority, who, he says, uses "silly-dignity; shame is--named in; hide away--hide away." He admits, however, that he prefers monosyllabic times between them. Daniel, 2:383, considers them best for ditties.
- (5) James, 1:212; Puttenham, pp. 93, 140. Harrington, however, 2:221, favors them. He says it would have been easier for him to have timed "civility" with "see"

of this vogue. He was bitterly opposed to "barbarous ryming" (1) and could not understand why Englishmen should "follow rather the Gothes in Ryming, than the Greekes in trewe versifiying." To do so is "to eate ackornes with swyne, when we may freely eate wheate bread emonges men." (2) He lavishes great praise on Bishop Watson's translation of Homer, quoting these lines to which all the adherents of the system hark back and cite as an example of how beautiful this method makes English poetry:

All trauellers do gladly report great praise  
of Vlysses,  
For that he knew many mens manners, and saw  
many cities. (3)

He admits that English, because of its monosyllables, "doth not well receive the nature of Carmen Heroicum" because of the dactyl, which we have seen, all the critics thought of no use for English. And, as cited above, he feels the "Carmen Exametrum doth rather trotte and hoble, than runne smothly" in English. (4)

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- or "flee" or "decree", but this custom he scorns.
- (1) Scholemaster, p.73 et passim.
  - (2) Ibid, p.145.
  - (3) Ibid, p.73.
  - (4) The later writers on the subject think the hexameter line can be used in English effectively, Harvey asserting that he would be proud to be called its inventor. See Webbe, p.69; Spenser-Harvey correspondence, passim; Harvey, 2:230-231. Nash, however, slashes it hard: "The Hexamiter verse I graunt to be a Gentleman of an auncient house (so is many an english begger); yet this Clyme of ours hee cannot





But the "carmen Iambicum" will go in English "as naturallie as either Greke or Latin." (1) He therefore urges an observance of "not onelie iust measure in euerie meter . . . but also trewe quantity in euerie foote and sillable." (2) It is decidedly interesting to note, however, that Ascham's original poem written on the death of John Whitney is in rimed "fourteeners" and not in quantitative verse! (3)

Ascham, however, lays down no detailed rules. These receive their first discussion in the Spenser-Harvey correspondence in 1579. Spenser tells Harvey of the Areopagus formed by Sidney and Dyer, the purpose of which is to advance the employment of quantitative verse and bring about "a generall surceasing and silence of balde Rymers", and however, hard it may be to believe, adds, "I am more in loue wyth my Englishe Versifying than with Ryming." (4) Of course, it must be remembered that this is the youthful Spenser talking and also that however much he was "in loue" with the novelty, he refrained from using it in the Shepheardes Calender, and in the first three books of the Faery Queen which Harvey then had in his possession but which had not been publish-

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thrive in. Our speech is too craggy for him to set his plough in; hee goes twitching and hopping in our language like a man running vpon quagmiers, vp the hill in one Syllable, and downe the dale in another, retaining no part of that stately smooth gate which he vaunts himselfe with amongst the Greeks and Latins." (Smith, 2:240.)

(1) Scholemaster, pp. 146-148.

(2) Op.cit., p. 146.

(3) Op.cit., p. 91.

(4) Grossart, op.cit., p. 7.





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Spenser also says that Sidney and Dyer have drawn up "Lawes and rules of Quantities of English sillables for English Verse" (1) and refers to instructions laid down by "Maister Drant." (2) Unfortunately all these have been lost. He also gives Harvey a poem he has written in "iambicum trimetrum" according to these rules. (3)

Harvey replies, praising the Areopagus plan and Spenser's poem. In his characteristic manner, however, he picks several flaws in the verse which have to do with misplaced feet and false quantities.

More letters are exchanged and poems offered and criticised by both; but the chief crux of the system is soon encountered. Syllables are to be long by pronunciation and by position, but what should one do when position and pronunciation collide as in "carpenter"? (4) Surely it cannot be wrenched out of its English sound and be pronounced "carpēter", yet the middle syllable certainly is long by position, writes Spenser in despair. Harvey, in turn, again praises the work of Sidney and Dyer in their attack on "Barbarous and

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(1) Ibid.

(2) Ibid, p.8.

(3) Ibid, p.9.

(4) Ibid, p.35.





Balductum Rymes," (1) He feels that not much can be done until a universal orthography is formed (2) and emphatically declares that "wyth the authoritie of fiue hundreth Maister Drants" rules he would not make "carpenter" "an inche longer or bigger than God and his Englishe people haue made him;" (3) nor will he alter the pronunciation to "Maiiestie, Royaltie, Honestie" or a dozen other such words whose syllables are short in English but long by the Latin rule of position. (4) Whatever one may think of the personality of Harvey, or of this system which he so staunchly supported, one must commend him for his insistance on the right of English pronunciation over arbitrary rules taken from another language.

As already noted, Stanyhurst made a translation of the Aeneid in quantitative verse. In his preface to this work, already frequently referred to in this essay, he takes his shot at the use of rime, declaring this new form of versing much easier and more attractive. He also claims that he is the first to use the system in English and then explains his own usage of it. (5) He, too, strikes the snag of English accent vs. position, but surmounts it gracefully by saying that when English

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(1) Ibid, p.37.

(2) Ibid.

(3) Ibid, p.100.

(4) Ibid.

(5) Op.cit., p. 4 et seq.



Salustianus Rynas, (1) He feels that not much can be done until a universal orthography is formed (2) and emphatically declares that "with the authority of time hundredth Master Drants" rules he would not make "center" "an inch longer or bigger than God and his English people have made him;" (3) nor will he alter the pronunciation to "Malleable, Royalties, Honesties" or a dozen other such words whose syllables are short in English but long by the Latin rule of position. (4) Whatever one may think of the personality of Harvey, or of this system which he so staunchly supported, one must commend him for his insistence on the right of English pronunciation over arbitrary rules taken from another language. As already noted, Stanyhurst made a translation of the Aeneid in quantitative verse. In his preface to this work, already frequently referred to in this essay, he takes his shot at the use of time, declaring this new form of versing much easier and more attractive. He also claims that he is the first to use the system in English and then explains his own usage of it. (5) He, too, strikes the snag of English accent vs. position, but surmounts it gracefully by saying that when English

- (1) Ibid. p. 37.
- (2) Ibid.
- (3) Ibid. p. 100.
- (4) Ibid.
- (5) Op. cit., p. 4 et seq.

and Latin agree, follow the Latin rules; when they do not, abide by the English idiom! (1)

Sidney's article is the next chronologically, and from the Spenser-Harvey letters, we would expect to get some information on the subject of rules; but not so. Apparently by the time Sidney came to write this dissertation, he had seen the light and his better judgment had caused him to give up "versing", for, despite some use of the form in the Arcadia, all that he says in his essay is: "Now of versifying there are two sorts, the one ancient, the other modern. The ancient marked the quantity of each syllable, and according to that framed his verse; the modern observing only number, with some regard of the accent, the chief life of it standeth in that like sounding of the words, which we call rime. Whether of these be the more excellent would bear many speeches; the ancient no doubt more fit for music, both words and tune observing quantity; and more fit lively to express divers passions, by the low or lofty sound of the well-weighed syllable. The latter likewise with his rime striketh a certain music to the ear; and, in fine, since it doth delight, though by another way, it

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(1) Ibid, pp.11-14.





obtaineth the same purpose; there being in either, sweetness, and wanting in neither, majesty. Truly the English, before any other vulgar language I know, is fit for both sorts." (1)

One cannot help feeling both from this passage and from his own poetic work that he is "more in loue" with rime than with "versing."

We have already discussed Webbe's sentiments on rime and his desire to have it bettered as long as it is so deeply grounded in the English custom. (2) He feels, however, that "versing" is much preferable to riming and that if developed by men of learning, would soon come to be just as deeply established in the English poetry. (3) He describes the feet and discusses quantity versus accent, confessing that "therein lyeth great difficultye", but calmly suggests that where the Latin rules do not hold, one should make his own rules, or "alter the cannon of the rule according to the quantity of our worde." (4) He then proceeds to give a few laws for use in applying quantity to English and closes with the assertion, "In trueth I am perswaded a little paine taking might furnish our speeche

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(1) Op.cit., p.55

(2) See supra, p. 64.

(3) Op.cit., p.66.

(4) Ibid, pp. 68 et seq.





with as much plesaunt delight in this kinde of verse as any other whatsoeuer." (1)

Perhaps the most peculiar case is that of Campion. His essay in defense of quantitative verse was not written till 1602, sixteen years after Webbe's, and not until after he had established a reputation for himself in riming verse. It is significant, though, that outside of the examples he composes for this essay, Campion used this style on only one occasion--First Book of Aires, 1601--which is written in Sapphics. Most of his poems in the essay, too, are, as Daniel points out, (2) nothing but the typical English meter, except that they have no rime.

As already stated, Campion opposes the use of the dactyl in English and calls the iamb the best for the English language. He describes (3) and illustrates seven different kinds of verse--iambic dimeter, trochaic,

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(1) Ibid, p.85. Puttenham adds little to the discussion, being conservative in the matter: pp.126 et seq.

(2) Smith, 2:376 et seq.

(3) Campion says he has described eight kinds (p.350) and Daniel, in criticising these forms also says there are eight, but I can find only seven. Daniel discusses the iambic and trochaic, and then says, "Next comes the Elegiacke, being the fourth kinde." (2:377) I cannot account for this discrepancy, except possibly from the fact that Campion (and Daniel following him) calls the





elegiac and lyrical, this last kind being made up of sapphics, two kinds of trochaical dimeters, and "anacreontick verse." (1)

Campion, like the other devotees of this verse form, upholds the inviolability of the English accent, but (another example of his inconsistency) "though we accent the second of Trumpington short, yet is it naturally long, and so of necessitie must be held of euery composer." (2) At the close of his essay he devotes four pages to formulating rules he would have poets use for versing in English. (3)

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first type "Iambic dimeter" and also "English March", but he makes no distinction between them. It seems rather queer, however, that both should be led into miscounting because of there being eight names for only seven kinds of poems.

(1) Ibid, pp.338-349.

(2) Ibid, p.351.

(3) Only a brief sketch of this whole movement has been given as it has been fully covered by J.E.Spingarn in A History of Literary Criticism in the Renaissance, Part III, pp.298 et seq.; George Saintsbury, A History of Criticism, vol.2, chap.V; T. S. Omond,





This erratic method of reform, except for a few minor examples in the seventeenth century and later, was killed by Daniels' masterly essay, The Defence of Ryme, written about 1603. (1) Daniel contends that the English accent must have the right of way; that the universal use of rime the world around testifies to its right to exist; that rime perfects the verse and keeps it in constraint. With the argument that rime is the child of barbarism as a starting point, he gives a gloriously tolerant defense of the so-called barbarous nations, feeling that China, for example, may have many worth-while characteristics although she has "neuer heard of Anapestiques, Trochis, and Tribracques." He declares that not everything is built on the Greeks and Romans, and believes that the English poets should continue in the traditional course, taking pains, naturally, to improve it wherever possible. He praises Campion's poetry and wonders how so good a "maker" can theorize in a vein so contrary to his usage. One thing he does learn from Campion's discussion, however, is that blank verse is best for tragedy, and thus the last of this group of writers is the only one to recognize blank

English Metrics, London, 1907, pp. 20 et seq., who present a full discussion of the system and a list of poems (with their authors) which are written according to its rules.

(1) Smith, 2:356-384.





verse and its worth. (1) He urges his fellow poets, therefore, not to be discouraged by this onslaught on rime from one of their number, but to stick to their former methods and do their best to bring them to perfection.

There is one more point to be discussed before leaving these early critics, namely, the poetic devices or figures they recommend.

In the first place, as we saw a growing dislike for Euphuism, (2) so there was a drifting away from the admiration of one of its corollaries, Alliteration. Whereas Wilson admires it, (3) most of the writers (4) advise great moderation in the "coursing of a letter", but Campion is glad it has been "hist out of Paules churchyard." (5)

Gascoigne (6) and Puttenham (7) advocate the use of the endstopped line, but Daniel, who comes late in the period, prefers the run-on type. (8)

Epanaphora, or the beginning of each line with the same word for a sequence of two or more lines, is admired by many of them. (9)

Webbe sees great beauty in the figure called

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- (1) See infra, p.58.
  - (2) See supra. p. 50.
  - (3) Op.cit., p.167.
  - (4) Gascoigne, Cunliffe, I:469; Sidney, p.53; "E.K.", p.6; James VI, I:218; Puttenham, pp.185,261; Carew, 2:293.
  - (5) Smith, 2:330.
  - (6) Cunliffe, I:472.
  - (7) Op.cit., p.79.
  - (8) Smith 2:382.
  - (9) Wilson, p.201; James VI, I:220; Puttenham, p.208.





"Echoes" by which the first word or two in each line of a poem, if read apart from the rest, form a proverb, and he quotes a poem of W. Hunnis as an example:

If thou delight in quitnes of life,  
Desire to shunne from brawles, debate, and strife,  
To liue in loue with GOD, with freend and foe,  
In rest shalt sleepe when other cannot so.

Gyue eare to all, yet doo not all beleuee,  
And see the end and then thy sentence gyue:  
But say for truth of happy liues assignde  
The best hath he that quiet is in minde. (1)

Puttenham has a long chapter (2) with illustrations both graphic and poetical on poems built in the shape of figures, such as the triangle, pyramid, sphere, oval, altar, and many others, and both he and Wilson list innumerable figures drawn from rhetoric. (3)

A resume of these first English critics shows they were interested in four different subjects, different, but all linked together in an effort to bring poetry into a dignified and worthy form. We saw first a defense of the mother tongue: that the English language was a noble vehicle of expression and perfectly capable of embodying the most lofty, poetical sentiments. Secondly, although they admitted that poetry had fallen into bad repute and that it had faults--faults, however, which they were

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(1) Op.cit.,p.66. For original see Paradise of Dainty De-  
vices, first edition, 1576, edited by Sir Egerton  
Brydges, London,1812,p.96. Concerning the use of  
this figure see also Puttenham,p.210; Carew,2:293.

(2) Op.cit., p.104 et seq.

(3) Puttenham,op.cit.,p.173 et seq.; Wilson,p.170 et seq.





confident through "art, imitation and exercise" could be eradicated--they believed this condition only temporary and not at all detrimental to poetry per se, which, they considered highly capable of teaching the best lessons in a more delectable manner than any other art or science. To aid in bringing about such a reform, they offered certain rules or suggestions which were to act only as a guide, not as a hide-bound, iron-clad canon. Finally, certain of them, in an attempt to eliminate the formlessness prevalent, sought a rectifying influence in quantitative verse.

It is furthermore evident that these writers were working toward what we are accustomed to term Classicism. They laid much stress--especially the versifiers--on taking the ancients as models. Like Pope, they admired most the iambic pentameter lines, riming in couplets and tending toward the closed form. Naturally as a revolt against formlessness, they opposed the three-syllable foot, for although Gascoigne regrets the loss of this kind of measure, he advises his readers to stick to the iambic form. Moreover they were rather emphatic on the position of the caesura. Their norm, therefore, was the iambic pentameter closed couplet, with the

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caesura placed on the fourth syllable.

Undoubtedly the great Elizabethan poetry reached its glorious pinnacle by not following the suggestions of these critics, for had they been adhered to literally the result would have been monotony of a deadly sort. That this result was foreseen by the critics may be surmised from the constant reiteration of the idea that the poet must not be a slave to rules, must not be simply a copyist, with the Greeks and Romans as their patterns. They repeatedly emphasize the fact that the writer must use his own discretion. Out of their love for poetry they sought only to spur on its devotees to a more perfect usage of the art. We shall, therefore, in Part II of this thesis turn our attention to the study of the problem as to how far they succeeded in their efforts.

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an analysis of the poetry written between 1890-1900 will be made in Part II for the purpose of seeing how the years of that decade followed the suggestions which we have seen were offered to the critics. As an approach to this part of our study, we shall look first at the poetry of the four previous decades so that we may have before us examples of the critical processes to which those critics subjected. If the very best of the poetry, which they especially admired, were exact, undoubtedly this form of literature would be illustrated more abundantly, for it must have been widely prevalent so have caused as united an opposition. But sufficient illustrative material can be pulled from Wyatt, and Surrey, and more especially from Sackville, Gage, and the THE POETS and from the Miscellaneous to show how came a poetic formlessness was and how much more abundant it was before the work of our critics than during the last decade of the century. Before dealing with our particular period we shall also look at the analysis of the poetry of Gage and Sidney, as they were of the prominent critics, and of Spencer, Watson and Lodge, part of whose productions came before 1890.

PART II.

THE POETS.

The points by which we shall test (1) the loose-





An analysis of the poetry written between 1590-1599 will be made in Part II for the purpose of seeing how the poets of that decade followed the suggestions which we have seen were offered by the critics. As an approach to this part of our study, we shall look first at the poetry of the four previous decades so that we may have before us examples of the metrical looseness to which these critics objected. If the works of the ballad makers, which they especially disliked, were extant, undoubtedly this formlessness could be illustrated more abundantly, for it must have been widely prevalent to have caused so united an opposition. But sufficient illustrative material can be culled from Wyatt, and Surrey, and more especially from Sackville, Googe, Turberville and from the Miscellanies to show how common poetic formlessness was and how much more abundant it was before the work of our critics than during the last decade of the century. Before dealing with our particular period--the last decade--we shall analyze also the poetical works of Gascoigne and Sidney, as they were two of the prominent critics, and of Spenser, Watson and Lodge, part of whose productions came before 1590.

The points by which we shall test (1) the loose-

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ness of the earlier poets and (2) the influence of the critics upon the poets who wrote from 1590-1599: <sup>are</sup>regularity of stanza form; evidence of syllable counting to make the feet even; position of the Caesura; correctness of rime; use of the endstopped line; and the presence of Epanaphora and other poetic devices.

As much emphasis will be laid on syllable counting, a word of explanation is necessary. In the earlier poems we shall look at, many examples of trisyllabic feet will be found, that is the use of such words as "wandering", "dangerous", etc., with only one accent. These words, of course, formed dactyls, a type of foot which we saw our critics considered an element of looseness. As we approach 1590, we shall find these diminishing in number. After this date they are very much rarer; each syllable is given its full value--like "wándëring",--or the form is shortened--like in "wandring", or it is contracted--like "wand'ring".

This fact seems to point to a more careful counting of syllables as a result of the critics' advice. Trisyllabics will be found in the poetry of 1590-1599, either because of carelessness or for variety, but they

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are far less numerous than before the work of the prosodists we have been studying. It may be objected that trisyllabics were pronounced as dissyllabics through hasty pronunciation. This opinion is held by E. A. Abbott in his A Shakespearian Grammar. (1) He declares such words were elided in pronunciation and from examples in Shakespeare draws up rules for such resolutions.

Alexander J. Ellis, however, in his On Early Pronunciation, (2) considers this explanation as simply Abbott's attempt at explaining away irregularities in Shakespeare's writing, as he also tries to explain away all Alexandrines in Shakespeare. (3) Ellis does not believe such resolutions were made in formal speech and quotes examples of what he believes were intentional trissyllabics in Shakespeare. Furthermore, I cannot see why, if Abbott's idea is correct, all three forms are used--that is, "wandering" as a trissyllabic, "wándëring" as a conformation to the iambic meter, and "wander-ing" or "wand'ring", conscious contractions to fit the meter. If trissyllabics were dissyllabic in pronunciation, there would have been no reason for forming

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(1) New York, 1891 (reprint of 2nd edition of 1870).

See paragraphs 452-492.

(2) London 1871

(3) Ellis, 3:939ff. For Abbott on Alexandrines see paragraphs 493-500.





these contractions.

The strongest evidence, however, for the fact that such words received full syllabication I find in an essay on pronunciation written in 1621 by Alexander Gill, head master of St. Paul's School in London when Shakespeare died. (1) To show the pronunciation of his day Gill gives phonetic transcriptions of parts of Spenser's Faery Queen and of some of the Psalms. In his passages from Spenser he represents the poet's trisyllabics as if each syllable were pronounced, not as if such words were dissyllabic. Following are a few telling examples; I have italicised the words that bear on the point under discussion:

Bit.er dispeit, with ragk.erus rust. i kneif.  
(1:4:35)

Abhor.ed blud-shed and tyymul.tyyus streif.  
(ibid)

With Hid.eus wor.or booth togeedh.er smeit.  
(1:5:8)

But suun throukh suf.ferans groon tu feer.ful  
end. (2:4:35) (2)

In cases where there are signs of syllable counting on the part of the poet, Gill's transcription indicates this fact also:

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- (1) The essay is reprinted in Ellis's book, 3:845ff.  
(2) Ellis, pp.847ff.





And thun.driq Dzhoov dhat Heikh in hev.n  
doth dwel. (1:4:11)

Hii found dhe meenz dhat priz.ner up to  
reer. (1:8:40)

Dhat van.isht in.tu smook, and kloud.ez  
swift. (1:11:54)

Such transcriptions of the words "thundering",  
"heaven", and "prisoner" seem to me to be especially  
significant for our argument.

In addition Gill's transcriptions of the Psalms (1)  
represent the following as full trissyllabics, not as  
if they were pronounced as dissyllabics :Ps. 62--tot.eriq,  
ren.derest, ev.erēi; Ps. 96--sank.tauēi; Ps. 97--en.emeiz,  
deliv.ereth; Ps. 104--kuv.erest.

More evidence is drawn from a "Pronouncing Vocabulary  
of the Sixteenth Century" compiled by Ellis (2) from  
Palsgrave, 1530, Salisbury, 1547, Cheke, 1550, Smith,  
1568, Hart, 1569, Bullokar, 1580, Gill, 1621, and Butler,  
1633. In this table the following trissyllabics are  
given as if they were pronounced in full, not dissyl-  
labically: bar.barus (Bull.) kum.panei (G.) kur.teus  
(G.) kur.tezi (G.) em.perur (Sa.) and em.perour (G.)  
en.emēi (G.) ev.er (G.) ev.erēi and ev.rēi (G.) iiv.l

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(1) Ellis, 3:855-856.

(2) Ellis, vol. 3, 887-910.





(G.) glor. ius (G.) graa. si, us (Sa.B.) gor. dzheus (G.)  
wid. eus (G.).

Only three exceptions are found: in Psalm 104 Gill gives ev. rēi as a dissyllabic, though in Psalm 62 he gives it its full value. In the vocabulary listed by Ellis "hindereth" and "offering" are given by Gill as hin. dreth and of. riq. But the mass of evidence from Gill's transcripts and from the aforementioned vocabulary indicates that trissyllabic words were given their full pronunciation and were not elided at least in the best speech of the time. It is clear, then, that when we find such a wide-spread attempt on the part of the poets of the '90's to eliminate trissyllabics by making them fit the iambic meter, by contractions, and by shortened forms, there must have been some cause for such a general move. This cause, we believe, was the advice of our critics that poets count their syllables more carefully and stick to the iamb as the norm.

Taking up the poets, then, in the chronological order, we shall begin with the two especially praised by our critics, Wyatt and Surrey.

In the first place these two poets took a big step

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toward avoiding the fifteenth century irregular, "go-as-you-please" line and stanza by adopting the sonnet form. In this Wyatt, the earlier poet, gives himself a little more latitude than does Surrey in that he uses eleven variations of the rime scheme, whereas Surrey restricts himself to only five kinds. (1) But this fact does not keep them from committing other irregularities. Wyatt, for example, frequently violates the stanza form. He gives us one poem which, although mainly in the sonnet form, contains only thirteen lines. (2) In Of the Fained Friend, a poem of one stanza, he alters the scheme of the rime royal to ababbbb. (3) This same form he alters in two other poems, making the rimes come ababbbaa and aaabbcc. (4)

Wyatt also has many imperfect lines sprinkled through his poems. We find for example, an eleven-syllabled line in the sonnet Of the Ielous Man--"As ielous despite did, though there were no boote."; (5) and such awkward lines as:

So call I for helpe, I not when nor where. (p.34)

Such vain thought, as wonted to mislead me. (p.35)

Which comfortes the mind, that erst for fear

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(1) For the poems of both see Tottle's Miscellany, 1557, Arber Reprint edition.

(2) The Lover Abused, Arber, p.55.

(3) P. 42.

(4) PP. 43 and 48.

(5) P. 41. This line is not intended as a feminine rimed one; the line it rimes with is "That of my health is very Ccrop, and roote."





shoke. (p. 35)

With fayned visage, now sad now mery. (p.37)

And Thaffricane Scipion the famous. (p.48)

For of the body agaynst all nature. (p.84)

The ugliness of some of these lines is due to wrenched pronunciation for the sake of meter, a frequent fault in Wyatt and one which our critics condemned. For the sake of meter, also, we find him retaining in a few cases the old final "e". (1) Two distinct anapaests occur: "But spite of thy hap, hap hath well hapt"; (p.44 and "Driven by desire I did this dede" (p.84); and many such trissyllabic words used, as described above, as anapaests, as continual, amorous, horrible, clattering, ignorant, glorious and wandering.

Wyatt also has much trouble with his rimes. He frequently commits what our critics called an error by riming a trochee with an iamb:

Wherewíth loue tó the hártesforést he fléěth,  
And thére him híde·th and not áppéare·th. (p.33)  
Then gíle begíled pláynd should bé neuér.  
And the' rewa·rd is líttle trúst for éuér.  
(p.34)

Ye thát in loué finde lúck and swéte abúndánce,

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(1) "For in ech case to kepe still one guise", p.37. See also p.45, l.4; p.46, l.1; p.82, l.1.





Arise I say, do Máy some obseruance:  
Let me in bed lye, dreamyng of mischance.

As one whom loue list little to aduance. (p.36)

And I am not of such maner condicion:  
But treated after a diuers fashion. (p.37)

Which haue oft forced ye by compassiön,  
As iudges lo to heare my exclamacion. (p.43)

Of force I must forsake such pleásure:  
A good cause iust, sins I endure. (p.44)

From earthly frailnesse; and from váyn pleásure,  
Me from my rest he toke, and set in errour. (p.47)

Thence come the téares, and thence the bitter  
törmént:  
The sighes, the wordes, and éke the languish-  
ment. (p.48)

Dere Ládý, now we waite thyne önely sentënce.  
She smiling at the whisted audience. (p.50)

Then, too, we find such awkward rimes as suffer-  
displeasure (p.33), remember-measure (p.69), profitable-  
deceauable--forceable (p.46); many suffix rimes like  
washeth-departeth-preceaueth-playneth (p.40), chamber-  
remember-danger (p.40), claweth-deliteth-crepeth-kindleth-  
singeth (p.42), accited-tryed-presented, (p.46), dredeth-  
seketh, (ibid), mishappinesse-ungentleness (p.47), nature-  
ruler-displeasure (ibid), anger-gather-further (p.49),  
dispiseth-regardeth-dredeth-fitteth-leadeth (p.53); and

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examples of the same or similar rimes, also censured by the critics, like chance-chance (p. 51), tune-fortune (p. 51), sure-measure (p. 53), true-untrue (p. 55), turne-returne-turne (p. 80), cure-procure-recure (p. 80), serue-deserue (p. 81), passs-passe (p. 83) and many more.

Wyatt is guilty also of another error condemned by the critics, namely inversion of word order for the sake of obtaining rime. The following are typical of many cases in his works:

Perdy there is no man,  
If he saw neuer sight;  
That perfitly tell can  
The nature of the light. (P. 50. The italics  
in these cases are mine.)

For though hard rockes among  
She seemes to haue bene bred:  
And of the Tigre long  
Benenourished and fed. (P. 56)

Vulcane begat me: Minerua me taught. (P. 82)

Evidence, then, of such things as our critics ascribed to the chaotic condition into which poetry had fallen are thus found in Wyatt in the form of altered stanzaic forms, poor lines metrically, wrenched pronunciation, imperfect rimes--imperfect through riming trochees with iambs, through awkwardness, through





riming on suffixes, and through repetition of the same word.

Surrey.

Surrey, the pupil of Wyatt, comes nearer to the standards of our critics, and, as we have seen, they lavished high praise on him; but he too commits some infringements. On the whole, however, whether in sonnets, Poulter's Measure, or interlaced couplets and octosyllabic verses, which both used in abundance, Surrey's work possesses more smoothness, more gracility, than Wyatt's.

Surrey uses many varied stanzaic forms, but, unlike Wyatt, he never alters the type. The nearest approach to alterations is in Book II of his translation of the Aeneid in which there are three examples of abbreviated lines: one a three-foot line--"Imagine all the rest" (1); one a two-foot line--"Take ye your flight" (2) and one a one-foot line--"For fright." (3) In this book, too, he changes to trochaic pentameter in two lines--"Yonde huge horse, that stands amid our walles" (p. 341.) and "Troye discharged her long continued dole." (p. 338.); and to an Alexandrine in one

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(1) Works of English Poets, Alexander Chambers, London, 1810, 2: 339.

(2) Ibid, p. 344.

(3) Ibid, p. 346.





line--"As furie guided me, and where as I had heard"  
(p. 341). Otherwise he makes no alteration in meter.

Some of his lines are imperfect, however. In the line "Iewel of ieopardie that perill do the assaile" there is either much elision in the first three words or the line is hexameter. In many other lines he lets the accent fall on unimportant words as in the following which are characteristic of many more: (*italics are mine*)

Before the windes how the cloudes flee  
(final "es" not sounded)

Lo, what a mariner loue hath made me. (p.16)

Yet as sone shall the fire (p.25)

By the divine science of Minerva. (Chambers,  
op.cit., 2:338)

I waked: therewith to the housetop I clambe.  
(ibid, p. 341.)

As to syllable counting a few cases of elision occur, like flowring, powr, clattred, wil'd, tembrace, etc.; but these are few compared to trissyllabic words like daungerous, fundering, uttering, enemies, quivering, boisterous, opening, etc., which are used like dactyls.

With rime Surrey had much less difficulty than had

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Wyatt. He has none formed by repeating the same word, although the following repeat it in the form of a compound: discord-accord (p.6), turne-returnē (6), conceaue-receue (8), more-for-euer-more (p.8), reserue-serue (p.12), serue-preserue (p.13), liuely-hed-hed (p.28), offence-defence (p.220.) In several instances he accents a weak syllable to get rime: nōthing-bring (p.10), rēmēbērance-gōuērnance (p.15), wēlfāre-care (p.19), gōuērnance-cōtīnuānce (p.27). And the following poor rimes were found: hede-prouide (p.21), freund-minde (p.22), accompt-wont (p.23), tought-aloft (p.23), furst-dust (p.23), time-define (p.31), please-dayes (p.32). He obtaines his rime in one instance through contraction--tho-wo (p.17), and in one by repetition of the same sound, to which our critics objected--I-eye (p.22).

Surrey apparently disliked feminine rimes; he uses them only in two poems: trouble-double, (p.220.) and better-sweter (p.10). In no case does he rime a trochee with an iamb.

Inasmuch as Surrey is fairly regular in his prosody--more so than Wyatt and a great improvement over the poets,

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in this respect, of the previous years--it was natural for our critics to consider him a worthy poet. He did not always come up to their ideals, however, as we have seen in his stanza form, regularity of line, pronunciation, and rime. In comparison with some of the poets about to be discussed, he could well be suggested as a model.

Thomas Sackville.

The material between Surrey and our special period--the '90's--can be handled more conveniently in groups than according to chronology; we shall therefore take up first the lesser poets, then the Miscellanies, and finally the greater poets. The lesser poets we shall discuss are Sackville, Googe, and Turberville.

Sackville's The Induction, (1) written in 1563, has often been highly praised and is a worthy example of the use of rime royal for the period in which it was written; but it, too, contained many features to which our critics would have objected. The writer abides by his stanza form constantly and all his lines are correct by syllable count except one--"O Troy, Troy, there is no hooote but bale" (p.281), a line to which we would

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(1) The Annotated Edition of the English Poets, London, 1854, pp. 267ff.





not object but which our critics would have called a nine syllable one and thus incomplete. He uses "heaven" as a dissyllabic four times--a pronunciation opposed, it will be recalled, by Spenser, Harvey and others. He uses a few elided forms like approacht, glistring, shattred, th'infernall and sprites and many trissyllables like blustering, shivering, sorrowing, hideous, horrible, pestilent, glittering, worthyest.

Our critics would also have found fault with some of his rimes. In one case he uses an old infinitive form to obtain the desired answer--to seene-queene (p.267). He alters the grammatical construction for the purpose of rime using "had bee" to rime with "mee" (p.269) and "folde" (for folded) to answer "beholde" (p.269). The following illustrate his use of inversion to get his rime:

Ech thing, mee thought, with weeping eye me  
tolde (p.268)

Erythus, that in the cart first went (p.268)

Of friends: Cyrus I saw and his host dead  
(p.280)

Like Surrey, Sackville has no feminine rimes, but he has many like ones: rest-unrest (p.272), beheld-

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held (p.275), recure-cure (p.278), see-see (p.278), auayle-preuayle (p.281), apace-pace (p.282), while-while (p.283), by and by - past by (p.283), bewaylede-waylde (p.283), voyce-voyce (p.284), and in stanza 41 (p.276) lines 1, 3, 6 and 7 death-breath-death-breath. Poor rimes noted are while-toyle (p.276), plaint-torment (p.276), all-bale (p.286), wheele-smyle (p.284). One case of rime by contraction is present; fet-met (p.275).

Barnaby Googe.

Barnaby Googe's work, Eglogs, Epytaphes, and Sonettes, (1) also written in 1563, presents much the same flaws--viewed from our critics' point of view--as the other poets' works with which we have been dealing, but they are more abundant. His eclogues are in run-together quatrain form, composed of alternating four-foot and three-foot lines riming abcb, but he varies this occasionally by riming aaab (pp. 34, 36.). He uses no feminine rimes, but rimes internally--to which our critics objected--"Our manhode heare, thoughe nought appeare" (p.71) and on the same word, as in upon-upon (p.78); he has such poor rimes as more-goe (p.84), playn-

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(1) Edited by Arber in the Arber Reprints, London, 1871.





faints (p. 95), Diane-fame (p. 99), realmes-streames (p. 101), stormes-returns (p. 105), yet-sit (p. 105); and to obtain his answer he reverts to inversion as in:

That dare them set upon (p. 71)

That Brutus fyrst out founde (p. 100)

In his work we find two other features characteristic of the looseness of the period before our critics and objected to by them. The first is the entitling of short poems as sonnets, or "sonettes" as it was spelled, regardless of the authorized forms of this class of poems. All of his so-called "sonettes" are simply short poems and in no way resemble the fourteen decasyllabic line genre. The second is the use of the "snapt" line poem, that is decasyllabic lines written in two verses, one having four syllables, the second six; hexameters written as two three-syllable lines; and Poulter's Measure written as two three-syllable lines, one four-syllable line, and one three-syllable one, the second and fourth riming. Googe also has one snapt four-foot line (p. 84). This style of writing, of course, harks back to the Skeltonic verse which was ridiculed by our critics.

In abiding by his stanzaic form Googe was far from

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successful. For example, in a snapt decasyllabic poem he includes a snapt hexameter:

Bondage that makes  
hym to syng an other song. (p. 82)

In other cases, too, he wrongly divides his lines; in the snapt four-foot poem cited he puts only three syllables in one line and five in the next as in the following cases:

But court and  
Cayser to forsake.

Most gracious  
dayes and swetest tyme.

In Countreie  
Bacchus hath no place.

Where vertuous  
exerchyse with loye. (p. 84. Poem also has six  
other examples.)

In the same poem this order is reversed in two instances:

Not Courte but Countreie  
I do iudge.

The Countrey therefore  
iudge I best.

Malformed snapt decasyllabics are found as follows:

Both wise and  
happy (googe) he maye be hyght. (p. 81)

A thousande dottysh  
geese we might have sparde,  
A thousande wytles

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(1) See also one case on p. 78, three on p. 79, two on p. 80, one on p. 81, three on p. 85, one on p. 102, one on p. 103, and one on p. 104.



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the anapst four-foot poem elided he puts only three

syllables in one line and five in the next as in the

following cases:

But court and  
Cayser to forsake.

Most gracious  
dayes and sweetest tyme.

In Countreys  
Bechyns hath no place.

Where verroun  
excyse with ioye. (p. 84. Poem also has six  
other examples.)

In the same poem this order is reversed in two instances:

Not Courte but Countreys  
I do iudge.

The Countrey therefore  
Iudge I best.

Malformed anapst deasyllables are found as follows:

Both wise and  
happy (geoge) he maye be hyght. (p. 81)

A thousande dottyn  
geese we might have sparde,  
A thousande wylles

heads, death might have found. (p. 73)

In another poem of the same meter he has only nine syllables in two lines:

Good S. hath  
my hart to the so bounde. (p. 99)

and in another one divided into fives:

Gyue Money me, take  
frendship who so lyst. (p. 100)

Googe's worst fault in this connection is his habit of using the first half of a word to fill out the line and the second half to begin the next line:

Behold this fle-  
tyng world how al things fade. (p. 73)

Ne had the Mu-  
ses loste so fyne a Floure,  
Nor had Miner-  
ua wept to leaue the so. (ibid)

But Fortune fa-  
ours (sic) Fooles as old men saye. (p. 74)

So well theyr la-  
boure come to good successe,  
That they sustay-  
ned long agoe in the. (p. 75)

Is this but one-  
ly Scriptures for to reade? (p. 75) (1)

With such examples in mind it is hardly to be wondered at that our critics were alarmed at the depths to which poetry had fallen.

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(1) See also one case on p. 78, three on p. 79, two on p. 80, one on p. 81, three on p. 86, one on p. 102, one on p. 103, and one on p. 104.



heads, death might have found. (p. 73)  
In another poem of the same meter he has only nine  
syllables in two lines:

Good S. hath  
my heart to the so pounds. (p. 92)

and in another one divided into three:

Give Money me, take  
friendship who so lyst. (p. 100)

Goode's worst fault in this connection is his habit  
of using the first half of a word to fill out the line  
and the second half to begin the next line:

Behold this life-  
fing world how al thinge fade. (p. 73)

We had the W-  
see loose as fyne a flower,  
Nor had Winer-  
us wept to leave the so. (ibid)

But fortune fa-  
ours (sic) fooler as old men saye. (p. 74)

So well they fa-  
bours come to good success,  
That they enstey-  
ned long agoe in the. (p. 75)

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p. 80, one on p. 81, three on p. 86, one on  
p. 102, one on p. 103, and one on p. 104.

George Turberville.

George Turberville, the next chronologically of these minor poets, is little better than Googe. His Epitaphs, Epigrams, Songs, and Sonnets were written (1) before 1570. He gives us such similar rimes as anew-knew (p. 583), againe-gaine (ibid), serue-deserue (pp. 586, 651), repels-compels (p. 597), throne-throwne (p. 624), Time-Time (p. 630), newe-knewe (p. 637), light-delite (p. 645), all-withall (p. 645), glide-glide (p. 652), and like-mislike (p. 652); and such bad rimes as aloft-naught (p. 602), smilde-exile (p. 642), like-Greeke (p. 644). And he does not hesitate to obtaine rime through bad grammar:

No foode she hath allowde  
lesse Fortune sende the Flie;  
The Cobweb is hir costly Couch  
appointed hir to lie. (p. 589)

If gripes that gnawe my brest  
Coulede well my grieve expresse,  
My teares, my plaints, my sighs, my way-  
ling never should successe. (p. 620) (2)

Snapt verses also are much admired and constantly used by Turberville, his favorite form being the snapt Poulter's Measure; and in addition to the types used by Googe, he has snapt sixes and snapt sevens. Like Googe, furthermore, he too ends lines with half a word, as in

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(1) Alex. Chambers, op.cit., 2:583ff.

(2) Bad grammar also helps him to fill out a line:

In death you part the fire,  
You cut the cruell flame;  
If so you had deuided Thebes  
You might inioyde the same. (p. 623)



George Turberville.

George Turberville, the next chronologically of these minor poets, is little better than Googe. His Epitaphs, Epigrams, Gooses, and Sonnets were written (1) before 1570. He gives us such similar lines as snow-knew (p. 583), againe-gaine (ibid), serve-desserve (pp. 586, 621), repaie-compaie (p. 597), throne-throwne (p. 624), Time-Time (p. 630), newe-knewe (p. 637), light-delite (p. 645), all-withall (p. 645), glide-glide (p. 645), and like-milke (p. 652); and such bad times as alight-naught (p. 602), unilke-exlie (p. 642), like-Greake (p. 644). And he does not hesitate to obtrude time through bad grammar:

No loode she hath allowed  
 Iesse Fortune sends the fide;  
 The Coward is his costly Couch  
 appointed him to lie. (p. 589)

If gripes that gnawe my breast  
 Could well my grieft expresse,  
 My teares, my plaints, my sighs, my way-  
 ling never should successe. (p. 620) (2)

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(1) Alex. Chambers, op. cit., p. 583ff.  
 (2) Bad Grammar also helps him to fill out a line:

In death you part the fire,  
 You out the cruel flame;  
 If so you had divided These  
 You might intide the same. (p. 623)

the example given above wherein divides the word "way-ling" and in

In faith, a foolish choyce,  
for neither hath his wish;  
For tone doth lacke his wife and to-  
ther feedes on filthie fishe. (p. 623)

His use of the word sonnet also is wrong, it being applied by him, as by Googe, to simply poems that are short.

The next group of poems to be discussed is composed of those that were gathered together in the Miscellanies of the period. As these poems were written by the second-rate poets, they furnish evidence in abundance of the loose standards governing the poetry of the age.

#### The Paradise of Dainty Devices.

The first of the Miscellanies, chronologically, is The Paradise of Dainty Devices, published in 1576, 1580, and 1600. (1) First, in regard to features of the more general nature to which our critics objected, the run-on line outnumbers the endstopped type about five to one; there is a frequent use of the snapt verse meter in various forms; and trissyllabic words--gloryest, shivering, glorious, glittering, forgavest, to quote only a few, are

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(1) Edited by Sir Egerton Brydges, London, 1812.



the example given above wherein divides the word "any-  
ling" and in

In faith, a foolish choice,  
For neither hath his wish;  
For some doth lack his wife and to-  
ther lashed on little fishes. (p. 623)

His use of the word cannot also be wrong, it being  
applied by him, as by Googe, to simply poems that are  
short.

The next group of poems to be discussed is composed  
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glorious, glittering, forgoest, to quote only a few, are

(1) Edited by Sir Egerton Brydges, London, 1812.

used constantly, showing a decided lack of feeling for syllable counting.

License in riming is seen not only in such contractions as "mo" to rime with "so" (p. 46) and "no" (not) to answer "so" (p. 61) but in numberless similar and like rimes--path-path (p. 5), behold-holde (p. 11), became-became (p. 20), been-beene (p. 20), the same-the same (p. 25), rest-test (p. 38), disease-disease (p. 38), store-store-restore (p. 39), choyse-choyse (p. 39), sonne-sonne (p. 43), alone-alone (p. 46), place-place (p. 48), weare-weare (p. 70), fedd-fedd (p. 81), on-upon (p. 85), dye-dye (p. 86), May-may (p. 92), sound-found-sound-found (p. 93), fall-all-fall-all (p. 93), such-much-such-much (p. 93), and too-two (p. 98); and also in such poor rimes as the following: eye-aryse (p. 60), spend-thend (p. 6), degree-sowe (p. 10), was-Hercules (p. 17), noise-dispraise (p. 18), stay-prayse (p. 18), seeke-unlike (p. 52), hede-breds (p. 88), nourish-first (p. 93).

These poets are fond also of internal rime, a trick censured, we recall, by the critics. (1) Two cases of riming a trochee with an iamb occur:

And sínce I sée bothe hápp and hórñ betíde to mé,  
For présent woe my áfter blísse will máke me nóť  
forget thée. (p. 83)

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(1) For examples see pp. 19, 20, 23, 51, 54, 55, 62, 65, 67, 98.



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syllable counting.

License in timing is seen not only in such con-  
tractions as "no" for time with "no" (p. 45) and "no"  
(not) to answer "no" (p. 61) but in numberless similar  
and like times--path (p. 5), behold-holds (p. 11),  
became-became (p. 20), been-beene (p. 20), the same-the  
same (p. 25), test-test (p. 38), disease-disease (p. 38),  
store-store-terrors (p. 39), choose-choose (p. 39), sonne-  
sonne (p. 43), alone-alone (p. 46), place-place (p. 48),  
waste-waste (p. 70), fedd-fedd (p. 81), on-upon (p. 82),  
dye-dye (p. 86), May-may (p. 92), sound-found-sound-found  
(p. 93), fall-all-fall-all (p. 93), such-much-such-much  
(p. 93), and too-too (p. 98); and also in such poor times  
as the following: eye-eyes (p. 60), spend-spend (p. 6),  
degree-sows (p. 10), was-Herules (p. 17), noise-disparise  
(p. 18), stay-pryse (p. 18), seake-unlike (p. 22), bede-  
bride (p. 88), nortish-first (p. 93).

These poets are fond also of internal rhyme, a trick  
connected, we recall, by the critics. (1) Two cases of  
rhyming a trochee with an iamb occur:

And since I see howe happy and howe betide to me,  
For present was my after disease will make me not  
forget thee. (p. 83)

(1) For examples see pp. 19, 20, 23, 24, 25, 26, 27, 28.

Save only man, who as his earthly time is,  
Shall live in woe, or else in endless blisse. (p. 104)

To obtaine their rimes, furthermore, these writers frequently resort to inversion. To quote just a few examples:

Time quickly slips: beware how thou it spend. (p. 6)

A thousande secret salves which wysdome hath out-  
found. (p. 38)

The fire shall freeze, the frost shall frie, the  
frozen mountains hie. (p. 62)

And Caesar that presented was. (p. 75)

The fruits not mine but sinne that dwelt me in. (p. 98)

Abundant, too, are the occasions where the stanza form is altered. Some such instances are: a sixain riming aaaabb (p. 4); another riming abaacc (p. 29); another riming abcbdd (p. 69); a sixain with only five lines, riming ababb, (p. 105) and two sixains with seven lines. Other variations of stanza form are: the poem "Whitsunday" (p. 6) in which stanzas 1 and 2 are composed of a seven-foot couplet, plus a trimeter, a dimeter and a trimeter; stanzas 3 and 4 have the couplet in snapt form, riming abab in stanza 3 but without rime in stanza 4; another poem alters the final rimes of a thirteen-line stanza form eeffg to eeffe (p. 38); another poem,





unnamed (p. 46), composed of ten lines, has a combination of seven-foot and six foot lines in no apparent regular order, lines 1,2,6,7,8, and 10 being of the former kind, and the rest of the latter; another poem combines various quatrains thus--(1) 4-ft,3,4,3, riming abab; (2) two Poulter's; (3) a hexameter, an eleven-syllable line, and a seven-foot couplet; (4) like #2; (5) like #3; (6) like #4 (p. 70); a couplet title made up of a decasyllabic line and an octosyllabic;

If thou desire to live in quiet rest,  
Give care and see but say the best. (p. 96);

a poem of six six-line stanzas of which the first four are Poulter's and the last two are seven-foot couplets. (p. 97)

Imperfect lines are too numerous to quote. They consist of ugly-sounding verses, lines minus or plus one syllable, and hexameters or heptameters wrongly placed in Poulter's Measure. (1) Nine cases of trochaic lines were noted, (2) and 31 anapaests (3), many being in refrains; one four-foot anapaestic stanza is given. (4)

The poems in this miscellany thus far treated were written before 1580. In the edition of 1600 were contained seven additional pieces, and it is vital for

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- (1) For examples see pp. 4,5,8,9,10,22,24,28,31,37,42,44,  
54,55,62,71,72,73,75,80,81,82,85,86,92,96,103,104.  
(2) See pp. 37,55,71 (two cases), 76,79,85,92,93.  
(3) See pp. 8,23,24,37,38,42 (two), 47,62, (eight), 65 (two)  
67 (five), 68,85,93 (two), 96,103.  
(4) See p. 65.



unnamed (p. 46), composed of ten lines, has a combination of seven-foot and six-foot lines in no apparent regular order, lines 1, 2, 6, 7, 8, and 10 being of the former kind, and the rest of the latter; another poem combines various quantities thus--(1) 4-7, 8, 4, 3, timing exact; (2) two Poulter's; (3) a hexameter, an eleven-syllable line, and a seven-foot couplet; (4) like #2; (5) like #3; (6) like #4 (p. 70); a couplet title made up of a dactylic line and an octosyllabic;

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Give care and see but say the best. (p. 96);

a poem of six six-line stanzas of which the first four are Poulter's and the last two are seven-foot couplets.

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- (1) For examples see pp. 4, 5, 8, 9, 10, 22, 24, 28, 31, 37, 42, 44, 54, 55, 62, 71, 72, 73, 75, 80, 81, 82, 85, 86, 92, 96, 103, 104.  
(2) See pp. 37, 52, 71 (two cases), 76, 79, 82, 92, 93.  
(3) See pp. 8, 23, 24, 37, 38, 42 (two), 47, 62, (tentative), 65 (two), 67 (five), 68, 82, 93 (two), 96, 103.  
(4) See p. 65.

our point of view to note that, although the writers again were only second rate, there is a marked improvement in that the work shows little of the looseness characteristic of the earlier editions. Three of the poems are in Poulter's Measure, the rest being sixains, octosyllabic sixains, octosyllabic couplets in quatrains, and seven-foot couplets, all especial favorites of the sixteenth century. It is highly significant to note that in every case the stanzaic form is kept intact; that every line has the correct number of feet and, with one exception--a trochaic line--"Froward thoughts familiar foes most fierce assaults I finde" (p. 114)--all lines are iambic. Four of the poems have all endstopped lines, the other three containing only eight run-on verses. The paucity of trissyllabic words--only a few like listening, wavering, envious, flattery, prodigal and occurring--shows a decided tendency toward the stricter counting of syllables advocated by our critics. Only one real anapaest was found--"Mine avarice and bribery my pride doth drag me down" (p. 114). And in the whole seven poems only one similar rime--content-intent (p. 111), was discovered; and only two poor rimes occur--might-

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(1) Edited by Edward Arthur, London, 1878.

(2) See, for example, pp. 2, 3, 7, 9, 12, 30, 40, 47, 50, 61, 62.

(3) See pp. 17, 20, 30, 33, 34, 45, 57, 59.



our point of view to note that, although the writers again were only second rate, there is a marked improvement in that the work shows little of the looseness characteristic of the earlier editions. Three of the poems are in Poultier's Measure, the rest being alexandres, octosyllabic alexandres, octosyllabic couplets in quatrains, and seven-foot couplets, all especial favorites of the sixteenth century. It is highly significant to note that in every case the alexandric form is kept intact; that every line has the correct number of feet and, with one exception--a trochaic line--"Forward thought's familiar foot most fierce assaults I find" (p. 114)--all lines are iambic. Four of the poems have all endstopped lines, the other three containing only eight run-on verses. The paucity of trisyllabic words--only a few like listening, wavering, envious, flattery, prodigal and occurring--shows a decided tendency toward the restriction counting of syllables advocated by our critics. Only one real anapaest was found--"Mine avarice and bribery my pride both drag me down" (p. 114). And in the whole seven poems only one similar time--content--infant (p. 111), was discovered; and only two poor times occur--might-

carpet-knights (p. 111), and spent-tend (p. 115).

The evidence furnished, then, by these later poems shows that the efforts of our critics had taken effect.

A Handful of Pleasant Delights.

On the whole A Handful of Pleasant Delights (1) published in 1584, contains even more evidence of looseness, judged by our critics' standards, than the Paradise. Some poems are so rough that they defy analysis (pp. 13, 34, 36). There are any number of snapt line poems--"Fourteeners", hexameters and Poulter's Measure. (2) All sorts of trissyllabics are found: histories, petticoates, cowardly, amorous, suretie, countenance, wavering, slipperie, obedient, prisoners, prosperous, chattering, experience, sorrowing, wallowing, rigourous, and many more like these.

Again the word sonnet is used to apply to poems which are simply short. (3) There are also many cases in which the poet departs from his stanza form or lets his muse run wild in concocting his own type.. Snapt 7's and 6's are used to compile stanzas: (p. 9); snapt 6's are inserted in stanzas otherwise made up of snapt 7's: (pp. 14, 60); an extra line riming with no other is introduced in one stanza of 13-line stanza poem, and in this

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(1) Edited by Edward Arber, London, 1878.

(2) See, for example, pp. 2, 3, 7, 9, 14, 30, 40, 47, 50, 61, 62.

(3) See pp. 17, 20, 30, 33, 34, 45, 57, 59.



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- (1) Edited by Edward Arber, London, 1878.
- (2) See, for example, pp. 23, 7, 9, 14, 30, 40, 47, 50, 61, 62.
- (3) See pp. 17, 20, 30, 33, 34, 42, 57, 59.

same poem the length of lines and rime scheme are completely changed in another stanza (p. 27); another has a different arrangement in nearly every one of its five stanzas (p. 29); so also in quatrain poems (p. 45); poems built on the snapt line principle contain the two parts of the six-foot or seven-foot lines written as one (pp. 45,49); some stanzas in poems containing internal rimes are lacking in this device. (pp. 7,53).

Poor lines abound as they did in the Paradise and of a similar type, namely ill-sounding and too long or too short (1); there are many trochaic lines interspersed with iambic (2), while the whole book is flooded with anapaests.

When we examine the rimes used by these authors, we find that although similar rimes are few--sort-sort (p.22), hand-hand (p. 38), thing-thing (p. 50), bad rimes occur many times, such as vknown-overgrowde (p. 9), blame me-for me (p. 11), downe-ground (p. 17), go-ioy (p. 27), saith-distresse (p. 27), happinesse-Troylus-Pandarus-worse (p. 29), Pyramus-fierce (p. 30), made-life (p. 30), the form discriue (describe) is used to rime with aliu (p. 33) and shrow (shrew) to rime with lowe (pp. 37,59),

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(1) See pp. 3 (seven), 13 (six), 14,17,27,29 (two), 49 (three), 50,62.

(2) See pp. 3 (three), 4 (four), 17,18,27, (two), 30, 50 (two).





sávoý-me (p. 49) thing-harm (p. 50); such suffix rimes appear as sumptuously-not love me, gallantly-favouredly, humilitie-not love me, orderly-me, readily-not love me (pp. 17-18); minstrel-girl (p. 20).

Internal rimes, opposed by our critics, are numerous (1) as are inversions for the sake of rime. (2)

These are examples sufficient to show the rampant looseness that was characteristic of poetry as written by the lesser poets of this period from Wyatt up to 1590. (3) We come next, then, to two more worthy poets of these years and two who were also among the critics we have discussed--Gascoigne and Sidney. In their work we shall note a marked improvement.

#### George Gascoigne.

The examination of the work of Gascoigne proves exceptionally interesting because of the fact that he was the first of the critics--in fact the first English critic in literature--to lay down definite rules for use in poetry. In judging his work some consideration must be made because most of his poetry was written before he gave to the world his Notes in 1575. We shall therefore discuss his productions in two parts, using

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- (1) See pp. 7,9,30,34,53,59, each of which contains many examples.  
(2) See pp. 31,49,59, etc.  
(3) An examination of other Miscellanies of the time produces much the same type of roughness as did the Miscellanies analysed above and in the same amount.





this date as a dividing line.

In the first place he inserts in his poems, both before and after 1576, bits of poetic criticism which should be noted. In The Steel Glass, 1576, he prays that "Poetrie presume not to preach", (1) but it must be admitted that his own verse contains not a small meed of didacticism. In this same poem he refers, as we say in his Notes, to the fact that English is chiefly a monosyllabic language; a survey of his poetry shows that, though naturally he uses longer words, most of his terms are short. (2)

The poem Durum aeneum (1:69) contained in the Hundred Flowers, 1572, and written in Poulter's Measure, has this line:

"And this foolishe iest I put in dogrell rime", and in Dan Bartholmew of Bathe, the poem entitled The Reporter, (1:104) he says he will "layn aside this foolish ryding rime." One might at first consider these lines as condemning the forms Poulter's Measure and riding rime, but as the author uses these types frequently in his later work, they must be taken along with other such bits of false modesty as that his rimes were "ragged, hard for to be read" (1:117), and his "sorye rimes"

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(1) Gascoigne's works have been edited by John W. Cunliffe, Cambridge, 1907, in two volumes. For this reference see 2:169.

(2) To cite just a few noteworthy examples, see 1:51, 118, 328.





(1:138), and

And wanton rimes, whereof no frewte en-  
seweth,  
Have made my style (which never good was)  
badde. (2:517)

In accordance with his doctrine of short words we find, considering the vast amount of his poetry, trisyllabic words used in a much smaller proportion than was true in the poems we have discussed above. Examples of his usage are chattering, shivering, glistering, flattering, glittering, poverty, enemies, groveling, piteous, personage, curtesie, prysoner, vertuous, dāngērouśly, spiritual, discovering, reverence, braverie, considering, desperate and excellencie. Signs of more careful syllable counting are seen in a more frequent use of such forms as lingring, wandring, glistring, powre, whispring, thundring, lowring, flattring, countnance, temprance; also in clipt forms and elisions, which in his Notes, he says Poetic License allows: ev'ry, stablishing, scape, venge, scuse, renforst, sistr, cov'red, oretaken, th'ambitious, tenriche, and theeffect.

In Gascoigne's essay, it will be recalled, he advises the avoidance of strange words, although he leaves the matter to the writer's discretion. It is interesting,

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(1:138), and

And wanton times, wharset no frowns an-  
 Have made my style (which never good was)  
 Padde. (2:217)

In accordance with his doctrine of short words we find, considering the vast amount of his poetry, this syllabic words used in a much smaller proportion than was true in the poems we have discussed above. Examples of his usage are: chattering, shivering, glistering, flittering, glittering, poverty, enemies, groveling, pious, personage, curst, prisoner, virtuous, danger-ously, spiritual, discovering, reverence, praverie, con-sidering, desperate and excellence. Signs of more careful syllabic counting are seen in a more frequent use of such forms as: lintering, wandering, glistering, pious, whispering, thundering, lowering, flittering, countenance, temperance; also in clipped forms and elisions, which in his Notes, he says Poetic license allows: every, establishing, escape, scenes, renfort, elate, cov'ed, or taken, th'ambitious, tentacles, and the like. In Gascoigne's essay, it will be recalled, he advises the avoidance of strange words, although he leaves the matter to the writer's discretion. It is interesting,

therefore, to find that when he employs such terms, he explains them in the margin. For example, not-know not (1:87), thewes-good qualities (ibid), name-am not (1:94, 2:144), askaunces-as who should say (1:108), fanteries-footmen (1:171), bet-better (1:350), Alderlievest Lorde-best beloved (1:354), en bon gre-in good worth (1:355), unkouth-unknown (1:357), carke-care (1:360), pynke-small bote (1:361).

Stanza and line form give Gascoigne very little trouble. He employs all the usual types of the time and in addition, it is worth noting, he puts two poems into blank verse (1:302, 2:143). The old form of snapt verses he uses only in the Princely Pleasures at Kenelworth Castle, 1575, (2:91, ff.) a group of poems composing a mask for presentation before Queen Elizabeth on her famous visit at the Earl of Leicester's estate. His snapt 6's, 14's and Poulter's Measures are therefore in harmony with the spirit of the piece. In all his work he keeps close to his dictum of abiding by the same measure throughout the poem. The exceptions are few and not vital. In the Princely Pleasures a snapt hexameter poem closes with eight lines of snapt 14's (2:92), and

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one of the Poulter's Measure poems contains one snapt hexameter couplet (2:97). One stanza in a rime royal (1:168) poem has as its rime scheme ababbaa. As these cases are almost trivial in nature, and as no corrupt stanza forms occur after 1576, it is apparent that Gascoigne made a great advance over his predecessors in regularity of stanza form. And taking into consideration the vast number of lines he wrote, the same may well be said in regard to line regularity. Two nine-syllable lines in decasyllabic poems--"Of Oedipus and his princely race" (1:303), and "And every one that is desirous" (1:324); and one hexameter in decasyllabic verse--"And to my Alderlievest Lorde I must endite" (1:354); these are the only slips before 1576. After that date there are no false-metered lines. Only two trochaic lines were noted--"And to London at the last, where I heard report" (1:84 in Poulter's Measure), and "So sing I, so strive I, feel hir self fast tried" (1:335 also in Poulter's Measure)--both examples coming before 1576; and only three pure anapaests were used, these, too, before 1576: "Beleeve me Lordes (and by him that dyed for us)" (1:127 in rime royal); "That pleasant song the hundreth

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 three pure anapaests were used, these, too, before 1576:  
 "Believe me lordes (and by him that dyed for us)"  
 (1:127 in time royal); "That pleasant song the hundredth

and seventh Psalm" (1:357 in interlaced decasyllabics); and "Could not comfort once my heart or cause me come on ground" (2:94, a hexameter in sixain.)

On the whole, and especially in contrast to the other poets we have looked at, Gascoigne is fairly successful with his rimes. He has fewer similar rimes--commaund-recommaund (1:10), well-well (1:127), peares-pheares (1:160), truste-trust (trussed) (1:165), served-deserved (1:168), way-way (1:168), well-farewell (1:380,381), hold-beholde (1:450), here-here (2:91), before 1575, and after that date only fight-fight (1:188), serve-deserve (1:192), like-like (1:193), deserve-serve (2:528), condempne-condempne (2:537), and fall-befall (2:555), and for poor rimes he has only accompt-surmount (1:94), and heard-enquirde (1:127) before 1575, and see-she (2:526) after that date. Sometimes, however, he resorts to devices to obtain his rime which he and the later critics opposed. He uses the olde -ne ending, as in to sorrowne-downe (1:129); he has the excrescent "a" to form a few rimes:

Let call hir now Ferenda Natura,  
No force at all, for hereof am I sure a,  
That since his pranks were for the most  
impure a. (1:98)

(You know my minde) when he was out of tune a,

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Howe that his name was Fato Non F(o)rtuna.  
(1:135)

He is guilty, too, of setting aside grammatical form--  
did twinde--to get a rime for minde (1:142), restore,  
(for returne) to answer houre (1:344) and learn is clipped  
to leare to answer where (2:57). Only one such trick,  
however, occurs after 1575, the use of seech for seek  
to rime with speech (2:185).

Gascoigne in his Notes says nothing about internal  
rime, but as the other critics we have studied opposed  
this device, we must cite the fact that he uses it in  
twelve cases before the appearance of his essay (1) but  
only in one instance after that date. (2) Twelve cases  
of inversion for rime (3), which feature he criticised  
in his essay, occur in his work before the essay was  
written; in the after years, only two such instances  
are found. (4)

Alliteration, though he advises that its use be not  
overdone, he is very partial to, employing it to great  
excess in some cases, as, for example,

Plentie brings pryde, pryde plea, plea pine,  
pine peace,  
Peace plentie, and so (say they) they never  
cease. (1:142)

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(1) See 1:70,371,380,399 (two cases) 414,449,462; 2:6,  
103,107,118.

(2) See 2:166.

(3) See 1:31,66,75,82,104,147,149,150,166,176,330,340.

(4) See 2:517,533.



How that his name was Wato Non E(r)ina.  
(1:135)

He is guilty, too, of setting aside grammatical form--

did twice--to set a time for words (1:143), therefore,

(for future) to answer words (1:344) and learn is clipped

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only in one instance after that date. (2) Twelve cases

of inversion for time (3), which feature he criticized

in his essay, occur in his work before the essay was

written; in the other years, only two such instances

are found. (4)

Altogether, though he advises that its use be not

overdone, he is very partial to, employing it to great

excess in some cases, as, for example,

Plante brings pyde, pyde pise, pise pise,

pise pise,

Pace pise, and so (any they) they never

cases. (1:143)

(1) See 1:70, 371, 380, 399 (two cases) 414, 448, 462; 2:6,

103, 107, 118.

(2) See 2:166.

(3) See 1:31, 66, 75, 82, 104, 147, 149, 150, 166, 176, 330, 340.

(4) See 2:217, 233.

and many other such cases, although he improves in this matter after 1575. Epanaphora, too, endorsed by Wilson though not mentioned by Gascoigne himself, is one of his favorite devices: in one place he begins sixteen lines with "the" (1:14) and in another he has a whole page of lines beginning with "when". (1)

Two further points in regard to Gascoigne's rules remain to be touched on. As we saw, he advised the end-stopped line; a survey of his work shows that over half of his poems are endstopped in every line or have only two or three run-on lines in them. In the matter of the placement of his Caesura he is faithful to his own rules. His sense of variety prevents his keeping strictly to the letter of the law, but the following examples are characteristic of his work:

A wondrous thing to reade, in all his victorie,  
He snapt but hir for his owne share, to please  
his fantasie.  
She was not fayre Got wot, the countreye bredes  
none bright,  
Well may we judge hir skinne the foyle, be-  
cause hir teeth were white  
Percase hyr lovelye lookes, some prayses dyd  
deserve,  
But browne I dare be bolde shee was, for so the  
soyle dyd serve.  
And could Antonius forsake the fayre in Rome?  
To love his nutbrowne Ladye best, was this  
an equall doome?

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(1) See 2:171. For other uses of this device see: 1:37, 53, 54, 60, 66, 75, 81, 100, 104, 106, 118, 121, 124, 146, 305, 325, 328, 345, 355, 367, 370, 375, 380, 398, 400; 2:20, 59, 117, 143, 144, 171, 200, 516, 531, 560.



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A wondrous thing to see, in all his victories,  
He sought but his for his own share, to please  
his fantasie.  
She was not fayne to get, the countrye preston  
none bright,  
Well may we judge his skilne the fayne, be-  
cause his teach were white  
Because his love's looken, some prayse dyd  
deserve,  
But browne I dare be bolde shee was, for so the  
eye's dyd serve.  
And could Antonius forsake the fayne in Rome?  
To love his myghty lady best, was this  
an equal doom?

(1) See 2:171. For other uses of this device see: 1:37, 53, 54, 60, 66, 75, 81, 100, 104, 106, 118, 121, 124, 146, 305, 325, 328, 345, 355, 367, 370, 375, 380, 398, 400; 2:20, 29, 117, 143, 144, 171, 200, 216, 231, 280.

I dare well say dames there, did beare him  
deadly grudge,  
His sentence had beene shortly sayde, if  
Faustine had beene judge.  
(Poulter's Measure, 1:454.)

Feare God alwaies whose might is most, and joins  
the feare with love,  
Since over all his worthy workes, his mercie stands  
above:  
In him thou mayst likewise be bold, to put thy  
trust alwaie,  
Since he is just and promyse keepes, his truth can-  
not decay.  
Give care unto his ministers, which do his words  
professe,  
Distayne them not due reverence, their place de-  
serves no lesse.  
And love them eke with hartie love, bicause they  
feede thee still,  
With heavenly foode, whereon thy soule, his hungrie  
hart may fill.  
("Fourteeners", 2:55.)

And such as brag, of quicke capacitie,  
Or thinke the field, is woone withouten  
blowes,  
Let them behold, the youthful vanitie:  
Of th'elder twayne, whose fancies lightly  
chose,  
To seeke delight, in garish groundes that  
growes.  
Yet had by hart, their masters wordes in  
hast:  
But thinges some got, are lost againe as  
fast.  
(Rime royal, 2:88.)

Philip Sidney.

With Sir Philip Sidney we come to the first of the  
better poets. It will be recalled, too, that he was one





of the critics of the time. His essay, however, is more a defense of the language and of poetry than a delineation of particular rules. Furthermore his was too finely a poetic nature to abide by any hard and fast formulae. We shall see, therefore, that though, as pointed out above, his fellow critics lavished high praise upon him, he did not follow their laws strictly. His breaking of them does not put him in a class with his looser forebears, but shows his innate genius for poetry.

He employs, for example, all the current metrical forms, including even versing (1), but in no extant piece does he use the snapt verses. Further, he experiments with types which eliminate all tendencies toward looseness because of their confining nature: his favorite form is the sonnet, the Astrophel and Stella being one of the first of the late sixteenth century sonnet cycles. In addition, there is in the Arcadia a sonnet in which all the odd lines end with the word "dark" and the even ones with the word "light" (2:8); there are two in which all have the same rimes--bright-night-plight-delight etc. (2:9,39); and there is one in which all the rimes are

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(1) For edition of his works see Albert Feuillerat, Cambridge English Classics, Cambridge 1912, two volumes. For this reference see 1:143,328, 352,357; 2:208 (two selections) and 237, the poems being in the Arcadia.





feminine (2:91). In the Arcadia, also, are two poems composed of six six-line stanzas and a triplet, each stanza ending, in various ways, with the same group of words; for example, the lines in each stanza end, in different arrangements, with the words sorowe, fortune, damage, publique, nature, and wailing; the first line of each stanza is the same as the last of the previous one, and the triplet has as endings fortune, publique and wailing. (2:138; see also 2:143)

Basing our discussion on the poems in the Arcadia, written c. 1580, and the Astrophel and Stella, between 1580 and 1586, we find that, in accordance with the suggestions of our critics, Sidney abides pretty faithfully by the rules of stanzaic form regularity. In a poem of thirty-three triplets riming aba, he alters the last one to abb (1:348). In the Astrophel he inserts in a hexameter sonnet, one decasyllabic line--

At length himselfe he prech'd in Stellas face.  
(2:246)

and in two regular sonnets he has hexameter lines:

That Plato I have reade for naught, but if  
he tame. (2:251)

Well how so ere thou doost intrepret my  
contents. (2:269)

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feminine (2:91). In the Arctia, also, are two poems composed of six all-line stanzas and a triplet, each stanza ending, in various ways, with the same group of words; for example, the lines in each stanza end, in different arrangements, with the words sorrows, fortune, damage, publicus, nature, and waiting; the first line of each stanza is the same as the last of the previous one, and the triplet has as endings fortune, publicus and waiting. (2:138; see also 2:143)

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he tame. (2:251)

Well how so ere thou dost interpret my  
contents. (2:269)

He includes a trochaic line in an otherwise iambic poem in but two instances, one in the Arcadia and one in the Astrophel (1:219; 2:283). These are his only stanzaic faults.

Evidence of syllable counting is seen in the paucity of trissyllables; in the frequency of such forms as wandring, slippry, diffrence, flowry, flickring, enmie; and in such examples of giving each syllable its full value as fláttěry, chástitíe, cónquěrórs, and lívěríe. Further signs of the same thing are seen in forms like thother, mak'd, th'event, sav'd, dest'nie, ev'n, powr, scuse, pistle (epistle) and stroyes, which are innumerable.

When it comes to a question of rime, Sidney is almost a law unto himself. He frequently breaks the rule concerning similar rimes, twenty-nine cases being found in the Arcadia, but only eight in the later poem; he has fewer bad rimes, however, or cases in which the rime fails altogether--spirit-night (2:226), late-hath (2:55) and nighte-maynetayne (2:239) in the Arcadia, and skyes-hie (2:253), woes-show (2:260), finde-breede (2:268), braines-paine (2:276). He avoids internal rime entirely, but on a few occasions inverts his order

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to get the answer he desires (1) and in one place rimes a trochee with an iamb:

Sing then myn Múse, now Í do Paéan síng  
Harkén envý not át my high triúmphing.  
(2:267)

He has innumerable cases of such rimes as contrarie-bee, to which we have seen Harington objected, and more cases of polysyllable, feminine, and double rimes which we noted above Harington referred to in his defense of his own usage of such forms. In fact Sidney is so partial to rimes like *philosophie-simplicitie*, in which each syllable is given full value, or like *debilitie-abilite-facilitie*, in which occurs a double feminine end<sup>z</sup>ing, that it almost seems as if he possessed the riming dictionary advised, as we saw, by Gascoigne and Webbe. Cases of these long and feminine rimes can be found in almost every one of his poems and in most instances they are correct.

On the whole Sidney apparently leaned to the usage of the endstopped line poem. Out of 87 poems in the Arcadia, 40 are entirely endstopped, and of the remaining 47 poems, 13 have only one run-on line in each. In the 108 sonnets of the Astrophel 25 are completely endstopped,

(1) In the Arcadia, 1:133, 2:71; in the Astrophel, 2:264, 266, 283.





while 28 of the remainder have only one run-on line in each.

Sidney does not employ Epanaphora in such large groups as we shall find the later writers doing, or as Gascoigne did; he confines himself--except for a group of five in the Astrophel--to pairs, of which he used 65 in the Arcadia and 50 in the Astrophel, and two trios, of which there are eight in the former poem and one in the latter.

Edmund Spenser.

Edmund Spenser is the next poet chronologically and easily the greatest of the period. As we have seen, he contributed something to the criticism of the period and although he was led into the vogue of versifying, he wrote only a few poems in this style, those in the letters to Harvey. His genius was, of course, too great to be circumscribed by the laws of critics, but he showed how these laws could be employed without giving rise to monotony, for it will be shown that in the main he had these rules at the back of his construction. His work begins before our period and extends over the first six years of it.

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The Shepheardes Calender, 1578, is made up of experimental forms (1) and although the critics praised it highly, much of it did not coincide with their suggestions. We have already seen Sidney objecting to its archaisms and evident enough is the fact that February, May, and September, with their adaptation of the Anglo Saxon four-stress lines, and some of the lyrical sections, did not comply with their norm--the iambic pentameter couplet. Furthermore this poem is made up largely of run-on lines.

In other respects, however, the poem shows the effect of the new standards. Trissyllabics are present, but they are far outnumbered by such forms as lingring, wandring, and fluttryng. This, we shall see, is characteristic of all his work; his poems are largely made up of short words. He would seem to be a strict syllable counter, yet the monotony of such a scheme is lacking because of the charm inherent in his genius.

This poem has not a few similar rimes--once-attonce (p. 12), late-dĩsconsolate (p. 14), laye (song)-laye (p. 19), ínstrúment-merrímént (p. 20), pŭrcháse-chase (p. 20), agoe-outgo (p. 23), bewitch-witche (p. 29), cóvėrtŭre-óvėrtŭre (p. 32), heard-shěphėrd (p. 33), saints-sayncts, (P. 33), warre-warre (p. 36), chápėlét-

(1) References will be made to his works edited in the Cambridge Edition, Boston, 1908.





vióľét (p. 37), myre-ădmíre (p. 45) and some weak rimes like ěncréásěd-céase ĭt (p. 17), yeare-teares (p. 18), loord-words (p. 32), dust-rusts (p. 44), stands-demaundes-hand (p. 45), fade-dĭspláye (p. 49). There is however, only one case of inversion for rime--

For heate of heedlesse lust me did so  
sting. (p. 53)

The poem shows, too, a considerable use of Epanaphora, there being twenty pairs, five trios and one five.

The first of his poems which we shall treat which falls within our particular period, The Ruins of Time, 1591, exemplifies a closer adherence to our critics' suggestions. Only one-sixth of the lines are run-on-- 116 out of 686; Epanaphora again is present, ten pairs and one trio. There is only one similar rime--got-forgot (p. 65) and but one weak rime--grációús-hous-ĭnglórióús (p. 64). Only one trissyllabic is found--enemies; while such signs of syllable counting are present as Tháměsíś, Tháměś, sóvěráine, fláttěríng, cóuntěnáncė, ĭnflúěncė, váliáncė, pőéts, grációús, rúinóús, dáintiěst, éněmíes, and listning. The dissyllabic pronunciation of "heaven", to which he objected in his letters to Harvey, occurs, it is interesting to

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note, rather frequently in all his poems, although in the majority of cases the word is used as a monosyllable.

In the Amoretti, 1595, there are but four end-stopped sonnets, but the cases of enjambement are fewer in comparison than those in the poem just analysed, there being only 97 out of 700 lines that are run-on, or about one-eighth. Epanaphora, too, is more frequent, there being eight pairs, four trios, and one 6 and one 7.

Taking the first 25 sonnets as typical, we find only two cases of similar rimes; persever-sever (Sonnet #9, p. 719), and light-delight (#16, p. 720), and but four weak rimes: honor-banner (#5, p. 718) water-laughter (#18, p. 721), sounded-crowned (#19, p. 721) and mind-attend (#22, p. 722). Again only one inversion for rime occurs:

In which her glorious ymage placed is.  
(#22, p. 722)

The lines have the correct number of syllables in every case but one which is an hexameter:

As she doth laugh at me, and makes my pain  
her sport. (#10, p. 719)

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Countenaunce, rigorous, battery, continuous, warrior, and glorious are the only trissyllabics, while signs of syllable counting are abundant in such forms as *innocence*, *unwarily*, *enemies*, *yvorie*, wondrous, threatening, powreful, flowre, sprite, and tempred, and in such clipped forms as *bath'd*, *renew'th*, *scap't*, *th'old*, and *twixt*. (1)

For the sake of comparing the two parts, the chronological order has been overlooked in the discussion of The Faerie Queene. As is known the first three books appeared in 1590, the last three and the two cantos of Mutabilitie in 1596. Our analysis is based on the first three cantos of Book I and the same of Book IV. A marked improvement in some details will be noted in the later of these two parts.

In the first place enjambement is found in about the same proportion as in the other poems; in the part of Book I under discussion there are but 228 run-on lines out of 1,287, in Book IV, 236 out of 1,440, or about one-fifth and one-sixth respectively. There is about twice as much Epanaphora in Book IV as in Book I; in the former fourteen pairs, one trio, one 4 and one 7;

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(1) The Epithalamion shows the same characteristics and in about the same proportions as the Amoretti.





in the latter 28 pairs and five trios. May be, Spenser.

A study of his rimes reveals several interesting matters. On the whole they are pretty exact, only one poor example being found in each section under examination, powre-emperour (I, 2, 22, p. 155) and reft-kept (IV, 3, 20, p. 436). He apparently was not averse to using similar rimes, employing not a few in Book I and even more in Book IV, (seventeen in the first, twenty in the second) yet fewer in comparison to the number of lines he wrote than those used by his predecessors. Inversion for rime occurs more frequently in Book I than in his other poems, eighteen cases being noted; in this respect the later work shows a vast improvement and closer following of the critics' dictum, there being only four such occurrences.

In this poem, too, there is interesting evidence concerning feminine and double rimes. We have seen that the critics did not oppose their use. There is a possibility, however, that some feeling, though not expressed in print as far as we can learn, was abroad that they were another element of looseness, inasmuch as both Sidney and Harington so emphatically defended their

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in the latter 38 pairs and five trises.

A study of his rhymes reveals several interesting matters. On the whole they are pretty exact, only one poor example being found in each section under examination, power-empower (I, 2, 32, p. 155) and left-kept (IV, 3, 20, p. 436). He apparently was not averse to using similar rhymes, employing not a few in Book I and even more in Book IV, (seventeen in the first, twenty in the second) yet fewer in comparison to the number of lines he wrote than those used by his predecessors. Inversion for rhyme occurs more frequently in Book I than in his other poems, sixteen cases being noted; in this respect the later work shows a vast improvement and closer following of the critics' dictum, there being only four such occurrences. In this poem, too, there is interesting evidence concerning feminine and double rhymes. We have seen that the critics did not oppose their use. There is a possibility, however, that some feeling, though not expressed in print as far as we can learn, was abroad that they were another element of looseness, inasmuch as both Sidney and Harrington so emphatically defended their

own usage of such rimes. However that may be, Spenser, although he had used them in the Shepherd's Calender, gives not one in the first three cantos of Book I of the Faery Queene. In fact he patently avoids them by the use of such forms as amazde - gazd (1:26:148); by so arranging his syllables that the accented -ed gets the rime, as in dīscōvēred - drouśyhéd (2:7:153); and by using the current pronunciation of pássiōn - ōccásiōn (2:32:156). In Book IV, however, feminine and double rimes abound, there being at least 30 cases in the part analysed. If there had been such a theory, Spenser apparently discarded it in his later work.

Spenser is faithful to his stanza form, keeping the metrical scheme exact throughout and altering the rime scheme only twice in the earlier part to ababbabaa (1:42:150) and 2:45:158) and three times in the later work--ababbbbbb (3:2:433) and ababbabaa (3:23:436) and (3:27:437).

Few of the poets followed so strictly the Caesura rules as did Gascoigne; but Spenser, also, has most of his breaks at the orthodox places. In Book I, for example, 90 out of 143 hexameter lines have the pause

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Few of the poets followed so strictly the Caesura rules as did Gascoigne; but Spenser, also, has most of his breaks at the orthodox places. In Book I, for example, 90 out of 143 hexameter lines have the pause

at the sixth syllable, and in Book IV, 109 out of 160 have it so placed. He violates the feminine Caesura rule frequently, however, 21 lines having it on the seventh syllable and two on the fifth in Book I, and 25 on the seventh and two on the fifth in Book IV. (1)

In the matter of trissyllabics and forms in which there is evidence of syllable counting Spenser runs true to form; he follows the rule more closely than his predecessors and therefore shows a great advance away from the former looseness. In that part of Book I under discussion, for example, he has but 20 trissyllabics, while he uses 51 forms showing syllable counting and 23 shortened forms. Book IV, which is 144 lines longer, reveals 23 trissyllabics, 50 in which each syllable is counted, and 13 shortened forms.

Spenser, therefore, although he shows signs of some independence from the dicta expressed by the critics, has in his work before 1590 less to which they could have objected than is found in his predecessors, including even Sidney, and still less in the poems after 1590. This same condition is true, also, of the next two poets to be discussed, Watson and Lodge,

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(1) The other lines have the pause at the 2nd, 4th, and 8th syllables. The Coda to the Shepheardes Calender (p.56) is composed of twelve hexameter lines of which seven are divided at the sixth syllable; three have feminine Caesuras, divided at the 5th, 7th, and 9th syllables; two have the pause at the 8th. The refrain line in the Epithalamion (p.735) is an hexameter having a feminine Caesura at the seventh syllable.





parts of whose works came before 1590.

Thomas Watson.

Watson's Ekatompathia, A Passionate Century of Love, (1) was written in 1582. Basing our discussion on the first 25 poems, we find, first, a tendency toward the endstopped line. Five of the poems have no run-on lines, and out of the remaining 360 lines (each poem has 18 lines) only 60 are not endstopped. Epanaphora is also much in evidence; there are ten pairs and one each of 5,6,10,12, and 15. The stanzaic form is altered only twice, one sixain in the eighth poem (p.44) riming ababbb, and one poem having an hexameter line (#21,p.57). The rimes, too, are regular except for three cases of like rimes--alone-alone (4:40) waile-waile (5:41) and delight-light (16:52); and one case in which he disregards grammatical structure to obtain his answer: "On either cheeke a Rose and Lillie lies"--to rime with skies (7:43). The words are in the majority short; only three trissyllabics are used--blubbering, kindeleth, ravening; while shortened forms like heav'nly, daung'rous, driv'n, grav'n,

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(1) For Watson's poems see edition by Edward Arber, London, 1870.





flow'rs, how'r, th'other and remembring are frequent. Poetic devices admired by the critics are found in acrostic poems (47:83) and in one built in the shape of what Watson calls the "pasquine piller" (81:117). This group, therefore, shows a close following of the critics' suggestions and an advance away from the former looseness.

Watson's Meloboeus, 1590, has even fewer run-on lines than his first group of poems. This poem is a decasyllabic, interlaced rime piece of 420 lines, of which only 27 are run-on. Epanaphora is a bit less frequent, there being seven pairs, two threes, five fours, one five, and one six. The metrical scheme is kept strictly and the only poor rimes are: three like rimes, part-depart, powers-powers, surcease-cease; one weak one, notes-coat; and one iamb riming with a trochee--

O Éccho dwelling bóth in móunt and vällie,  
O yong and ólde, o wéepe all Arcadie. (p.165)

Only such trissyllabics like glorious, Zodiache, influence and every are used, while the following evidences of syllable counting are noted: boistrous, múrmúring, depriv'd, giun, flowring, powre, watrie,

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flowres, flowrie, búriáll, funěráll, whispring, evrie, valóróús, and líběráll. Heaven is always a monosyllable.

The Tears of Fancie, 1593, is composed of 60 poems, of which numbers 9 to 16 are missing. Most of them are in the English form of sonnet, but #46 (p. 201) has 15 lines, and #49 (p. 203) and #59 (p. 208) have 18 lines. More license with the rules is taken than in Watson's former poems; he keeps heaven as a monosyllable and has many shortened forms, but there are, perhaps, a few more trissyllables than in the former poems. The poems abound in feminine rimes, only seven of the extant 52 poems being without such and five having them in every line. There are, however, only three like rimes--rest-rest, die-die, and sight-sight; but there are four poor rimes--love-doves (p. 180), offended-amend it (p. 188), plainings-paining (p. 191), and songs-swans (p. 208). In one instance only does he employ inversion to obtain his answer--

Ah no that shaft was cause of sorrow endless  
(p. 190)

but he has iambs riming with trochees as follows:

If sád láménts might múltiply' their sórröwe,

(1) Complete Works of Thomas Lodge, Buxtonian Club, 1833, volume one.





My lóves coy loókes constráines me píne for  
woe. (p. 194)

Let mé not lánguish in such éndles dúrance,  
Please mé good déath it is thy prócuránce.  
(p. 200)

His metrical scheme, too, is bad in spots. In poem #18 there is a seven-foot line, and in 32, 42, and 46 there are hexameter lines. Five distinct anapaests also occur.

Even with these infringements on our critics' laws, this group of poems is vastly superior to those of the previous generation and in one particular is an exceptional example of the author's following of the book: of the 52 extant poems in the group 48 are completely endstopped, and in each of the remaining four there is but one run-on line. Epanaphora is about as frequent as in Watson's other poems, there being eight pairs, four threes, three fours, four fives, and one twelve.

#### Thomas Lodge.

The poetic work of Thomas Lodge also begins before 1590. In 1584 appeared his Historie of Forbonius and Prisceria, (1) composed of a poem of three sixains,

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(1) Complete Works of Thomas Lodge, Hunterian Club, 1883, volume one.





falsely called a "Sonet", and one in heroic couplet; and Truth's Complaint over England, a poem of 29 rime royal stanzas. These poems also show the beneficial effects of our critics' work. Only one alteration in the metrical scheme occurs--a rime royal stanza being rimed abacadd (p. 188). Run-on lines are few--one in the 18 lines of Part I of the first, 21 in 220 lines in Part II; 8 out of 203 in the second work. Epanaphora is abundant--in Part I of the first work there is none, but in Part II there are nine pairs, four threes, two fours, and one five; in the second piece are three pairs, four threes, three fours, and one five. The rimes are correct except for one failure in Part II of the Historie--neck-up, and two weak cases in Truth's Complaint--aright-right, gaine-vaines. A few trissyllabics occur, like glorying, studious, murtereth, and wandering, but signs of syllable counting are numerous, such as t'ord, lou'de, watrie, wondring, remembring, ívǒríe, grációús, crúěltíe, and pérílóús.

Scattered through the Rosalind, which appeared in 1590, are 19 poems in various meters. Of these eleven

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break the rule of calling short poems "Sonets" or "Sonnettoes" (vol. 1, pp. 48, 61, 71, 74, 76, 100, 102, 109, 117, 129, 130). Eight of the 19 are endstopped, the remaining 11 having but 14 cases of enjambement; and Epanaphora is employed extensively--24 pairs, twelve threes, four fours, one six, one seven, and one fourteen. With the exception of three hexameter lines inserted in decasyllabic poems, the stanzaic form is kept exact (two on p. 79, one on p. 129). The number of poor rimes is small: sate-sate, (p. 48), distresse-delight (p. 41), Rosalynde-mine (p. 64), Rosalynde-divine (ibid), cloud-shrowdes (p. 117); and there is one internal rime (p. 64). Evidences of syllable counting are patent in traitrous, flowres, wondring, spright, faltring, complain'd and whil'st, although a few trissyllabics like experience, scorpion, glorious, imperiall and furious are present. Heaven is always monosyllabic.

The four poems in Euphues Shadow, 1592, exhibit the same tendencies in smaller compass. One is endstopped (p. 68), and in the other 126 lines only eight are run-on. Epanaphora is less frequent, there being

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only seven pairs in the four poems. One similar rime occurs, served-deserved (p. 22); only three trissyllabics are used--sorrowing, studious, and answered, while there are shortened and fully accented forms like lingring, sighth, remembring, spý<sup>é</sup>th, and fló<sup>w</sup>ers.

The Sonnets to Phillis, 1593, (2:7) continues the evidence of Lodge's acquaintance with and use of the prosodists' suggestions. Eleven of these poems are endstopped, while in the remaining nine only fifteen cases of enjambement are found. Epanaphora is used in seven pairs, two threes, and one nine. Five of the poems are not in the real sonnet form; otherwise the structures are kept except for one nine-syllable line in poem No. 19 (p. 25). The rimes on the whole are correct. Four similar ones occur--covered-recovered (p. 13), serve hir-deserve hir (p. 19), on them-own them (p. 21) and lockes (of hair)-locks (p. 26). In one case the rime fails, cruel-truthless (p. 20), while in another an awkward form is concocted for the sake of obtaining the answer:

Sweet flowers when as she treads on,  
Tell hir hir beautie deades one. (p. 21)

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in another an awkward form is concocted for the sake  
of obtaining the answer:

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Tell his his beauty deades one. (p. 21)

For trissyllabics only the following are used: Wander-  
ing, traiterous, oblivious, and tedious; whereas such  
forms are found as watrie, ryot, power, robd, nill,  
and twas.

In A Fig for Momus, 1595, (3:9) there are fifteen  
poems. In the first six there are only 68 cases of  
enjambement in 473 lines; for Epanaphora there are 17  
pairs, one three, two fours. Stanzaic forms are kept  
faithfully. In Eclogue #2, composed of 80 hexameters,  
the Caesura is properly placed, according to the rules,  
at the sixth syllable in 74 cases, at the fourth in  
three, at the eighth in two, at the fifth in one, this  
being the only feminine one. There are two like rimes--  
again-e-gaine (p. 23) and begin-begin (ibid); some of  
the kind that Harington objected to--paradox-fox (p. 9),  
crie-philosophie (p. 12), all-conaturall (ibid), fed-  
extinguished (ibid), bee-felicitie (p. 15), and die-  
poetrie (p. 23); and one of the kind which Harington,  
citing Sidney's usage, admired--prodigalitie-liberalitie  
(p. 9). Although a few trissyllabics occur, these are  
far outnumbered by such forms as póěsíe, fláttěrie,  
mémórie, áváríce, ínkeěpér, imáginátiŏn, nátůráll,  
náithělés, ĩngěnděréth, ĩmpĩóus, hŏnŏráble, révéřence,



For triasyllables only the following are used: Wander-  
ing, tristerone, oblique, and tedious; whereas such  
forms are found as wattle, rye, power, road, mill,  
and twas.

In A Pie for Momus, 1895, (3:9) there are fifteen

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three, at the eighth in two, at the fifth in one, this  
being the only feminine one. There are two like times--  
again-gains (p. 23) and begin-begin (ibid); some of  
the kind that Hartington objected to--paradox-fox (p. 9),  
erie-philosophie (p. 12), all-constantly (ibid), fed-  
extinguished (ibid), bee-falicitie (p. 17), and die-  
poetie (p. 23); and one of the kind which Hartington,  
citing Sidney's usage, admitted--predicative-liberalistic  
(p. 9). Although a few triasyllables occur, these are  
far outnumbered by such forms as pòssè, flàttèrè,  
mémòrè, avàrìce, inkegèr, imàgìnàtìon, nàtùrèl,  
nàtùrèl, ingèndèrèd, impèrè, honòrèblè, rèvèrènce,

révérent, whílome, poétríe, covétóus, far'd, liv'st, sheele (she will) and skuse (excuse), which because of their number make it evident that Lodge was a close syllable counter.

It is clear, therefore, that Lodge knew the work of our critics and tried by the adoption of their principles to help in the work of bringing poetry back into form.

We come now to the writers whose works fall entirely in the last decade of the century. Up to this point we have seen a gradual approach toward a stricter following of rules and a great improvement in regularity over the looseness attacked by the critics. The poets now to be studied show still more the effect of the prosodists' advice. Their poetry, with the exception of Shakespeare's pieces, is almost too regular to be effective, but this is due to the fact that the poets did not always use the "discretion" so strongly stressed by the critics. The evidence, however, only goes to prove our contention that these critics did shed a telling influence over the poets and poetry of the decade in question.

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(p. 58). Henry Constable.

The first writer, then, of this decade, is Henry Constable whose Spiritual Sonnets, sixteen in number, came in 1590, and whose Diana, composed of 28 sonnets, was published in 1592. (1) Scattered through the period are 36 other sonnets divided into smaller groups. His poems are noticeable for a regularity which approaches woodenness. In the two cycles just mentioned he keeps strictly to the sonnet form. Among the other sonnets appear three hexameter sonnets (a popular form in the period) which are perfectly regular (pp. 27, 40, 63), and another hexameter sonnet in which are inserted two decasyllabic lines (p. 24). In all this mass of iambic lines only one trochaic line occurs:

Millions speake of her, millions write of her  
hand. (p. 24)

It is the only line, too, which contains anapaests.

It should be noted that these exceptions to the rules are in the occasional sonnets; his definite cycles contain little to which the critics could have objected.

In the Spiritual Sonnets, for example, there are only two like rimes: come-become (pp. 49 and 54) and joye-injoye (p. 58); and but one poor rime, exceede-meedes

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(1) See Thomas Park edition, London, 1859.



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(1) See Thomas Park edition, London, 1859.

(p. 58). Trissyllabic words are few, while signs of syllable counting like *chámpión*, *spryght*, and *nak'd*, are frequent. Heaven, with its adjectival forms, is in all his poems monosyllabic.

The Diana has more like rimes: joy-injoy (p. 1), aspire-ire (p. 2), move-remove (p. 3), become-come (p. 4), proceed-seede (p. 6), note-note (p. 7), fit-benefit (p. 8), I-I (p. 13), and I-eye (p. 17); but again there is only one poor rime: sigh'd-night (p. 17). There are a few trissyllabic words like murdering, flatterer, obedience, glittering, and suffering, but these are far out-numbered by such forms as resolv'd, 'gainst, *désire*, *énvióus*, *fláttéry*, *glíttéríng*, and *ántípódes*. In the scattered sonnets we get six like rimes: that-that (p. 24), unrest-rest (p. 29), will-will (p. 43), cries-cries (p. 61), long-belong (ibid), might (noun)-might (verb) (p. 64); but again there is only one poor rime--the "a" rime of the sonnet: beheld-held-fore-told-held (p. 44), which has one failure and three repetitions. Only two examples of inversion for rime are found in the 36 scattered sonnets and none in the cycles:

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This wished voyage, though it I begin (p.39)

Except you pity in youre heart will place.  
(p. 41)

In the scattered sonnets, also, only two trissyllabics occur--glittering twice, and easily once; otherwise all syllables are given their full value or clift forms are used.

Constable is also strict in his observance of the critics' rules for the Caesura in his hexameter lines. In 54 of them the Caesura comes at the sixth syllable in 49 cases, the others falling once at the fourth, and three times on the eighth; only one feminine Caesura occurs, falling on the fifth syllable. (p. 40)

On the matter of run-on lines Constable is not so faithful to the rule, yet he shows the influence of it. In the occasional sonnets, where we have seen he gives himself more freedom than in the cycles, there is but one endstopped poem, and in the other 35 there are 102 cases of enjambement out of 490 lines. In the Spiritual Sonnets four endstopped poems occur, with 23 run-on lines in the remaining 15 poems, or 210 verses; while in the Diana there are six endstopped poems with 50 run-on lines in the other 22 sonnets, or 308 lines. Epanaphora

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This wished voyage, though it I begin (p. 39)

Except you pity in your heart will please.  
(p. 41)

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Constable is also strict in his observance of the critics' rules for the Caesars in his hexameter lines. In 24 of them the Caesar comes at the sixth syllable in 49 cases, the others falling once at the fourth, and three times on the eighth; only one feminine Caesar occurs, falling on the fifth syllable. (p. 40)

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apparently did not appeal to him, as in all his work he used it but 22 times in pairs and but once in trios.

Constable is by far the most consistant follower of the rules which we have yet noted, and his work can best be shown by an example which, though picked more or less at random, shows strong evidence of a knowledge of the critics' rules:

Needs must I leave, and yet needs must I love,  
In vaine my wit doth paint in verse my woe,  
Distaine in thee depaire in me doth showe  
How by my wit I doe my folly prove.  
All this my heart from love can never move;  
Love is not in my heart - no, Lady, no:  
My heart is love it selfe; till I forgoe  
My heart, I never can my love remove.  
How shall I then leave love? - I do intend  
Not to crave grace, but yet to wish it still;  
Not to praise thee, but beauty to commend,  
And so by beauties prayse, prayse thee I will.  
For as my heart is love, love not in me,  
So beauty thous - beauty is not in thee.  
(#22, p. 15)

John Harington.

Sir John Harington is the next poet chronologically. We have already discussed his critical essay which served as an introduction to his translation of the Orlando Furioso in 1591. (1) In this translation he abides strictly by the suggestions he and his colleagues

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(1) For text of poem I used the 1591 edition.





made. Taking the first two books as representative of this work, we find, first, a strong tendency toward endstopped lines; out of the 648 verses in Book I only 21 are run-on lines, while of the 608 in Book II there are only 10, a total of but 31 cases of enjambement in 1256 lines. Epanaphora is used in both books in 27 pairs, one three, one four, and one five.

In his stanza form Harington is meticulous, allowing no hexameter lines or short verses in either book. He does, however, alter the rime scheme in three places making his stanzas rime in two places abababbb (pp. 3 and 9), and once as abababaa (p. 10) instead of ababababcc.

He is rather partial to similar rimes, 24 cases occurring, but he has no poor rimes in either of these two books, and no cases of inversion for rime. He has many feminine rimes, to avoid the monotony of which he sometimes clips the alternate forms, as, for example, fild-mourněd-kild-rěturněd-behild-turněd (p. 53), and musd-rěcéavěd-excUSD-pěrcěáuěd-confusd-běreáuěd (p. 71); and he follows Sidney, as we have seen him confess, in employing many such rimes as mǎgnǎnǐmǐtǐe-vǐrgǐnǐtǐe,

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incrédi<sup>ble</sup>-pássi<sup>ble</sup>-invisá<sup>ble</sup>, digní<sup>fi</sup>e-sígní<sup>fi</sup>e, etc.

Harington, furthermore, is a careful syllable counter. He uses only five trissyllables--emperour, convenient, glorious, warrior, and champion; numerous, on the other hand, are the such clipt and fully accented forms as returnd, suffred, promist, prisner, wandred, mayst, sprite, watred, flattring, floure, easly, tre, threatned, tempring, t'accept, mou'd, tane (taken), go'th, twixt, tis, er (ere), hauour, b'it, sorc'rer, rav'nous, é<sup>n</sup>é<sup>m</sup>ie, gá<sup>ll</sup>o<sup>p</sup>é<sup>th</sup> and vé<sup>n</sup>tú<sup>r</sup>o<sup>us</sup>.

The following lines from Book II (p. 12) are characteristic of Harington's traits, his use of short words and adherence to the rules:

Euen as a rav'nous kite that doth espie  
A little chicken wandring from the other,  
Catcheth him straight, and carries him on hie,  
That now repents he was not with his mother;  
What could I do? my horse wants wings to flie.  
Scant could he set one leg before the tother,  
He had before travaild so many dayes,  
Among the painful hills and stonie wayes.

#### Samuel Daniel.

Our analysis of Daniel's work, the next poet chronologically and also one of the contributors to the prosodic discussion as we have seen above, is based on

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(1) Edition of Alexander B. Grosart, Spenser Society, London, 1885, four volumes.





the sonnet cycle, Delia, 1592, The Complaint of Rosamund, 1592, Books I and II of The Civile Wars, 1595, and Musophilus, 1599. (1) Daniel's contribution to the controversy, it will be recalled, was in defense of rime against versifying. A study of his rimes reveals the fact that he was meticulous in their use. He employs many feminine and double rimes, except in The Civile Wars where he uses only one feminine rime and no doubles, and apparently did not agree with some of his colleagues on the question of similar rimes, which he uses frequently--once in Delia, three times in Rosamund, 18 in The Civile Wars, and 12 in Musophilus. On the other hand poor rimes are scarce. In the Delia he answers hearts with convert, and hyacinth with flint; he implies elision in showest to rime with most and has one feminine which is not very graceful: unworthy-for thee. In the Rosamund wish is answered by kisse. In Musophilus delight is made to rime with benefit. The Civile Wars, however, has no poor rimes. Only two cases of inversion for rime were noted, both being in his early work, Delia. This form of his art is therefore very satisfactory.

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(1) Edition of Alexander B. Grossart, Spenser Society, London, 1885, four volumes.





In general, too, his stanzaic forms are consistent. The abababcc scheme of The Civile Wars is altered to abababaa in only one stanza (#49), and one of the six line stanzas of the Musophilus is changed from ababcc to ababcb (#157). Two hexameters are found in the Delia, (Stz. 6, p. 40 and stz. 10, p. 43) and two in the Rosamund (pp. 85, 98), while there is one nine-syllable line in the Delia (Stz. 14, p. 45) and there are two trochaic lines in the Rosamund (pp. 88, 90). All the verses in The Civile Wars and the Musophilus, his later poems, are regular and correct.

In the matter of syllable counting the poems move progressively away from trissyllables to shortened and especially clipt and elided forms. The Delia contains wandering, memorials, festereth, period, murdering, glorious, barbarous, and happier as trissyllables in contrast to the more regular forms láměntáblě, práyěrs, fířě, ev'n, t'admire, t'a, sh'hath, succ'ring, and similar forms: in Rosamund contrast rhetorique, adulterate, glittering, jealousy, envious, prisoner, gloriously, glorious, and impietie, with ěncómpětáblě, hónóráblě, ěnuměráblě, fávóráblě, ěnprófitáblě, práyěrs, chástitié,

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In general, too, his staccato forms are constant. The staccato scheme of The Civilis Wars is altered to staccato in only one stanza (449), and one of the six line stanzas of the Wassaphilae is changed from staccato to staccato (4157). Two hexameters are found in the Calis (828, 6, p. 40 and 828, 10, p. 43) and two in the Rosmund (pp. 85, 98), while there is one also in the line in the Calis (828, 14, p. 45) and there are two trochaic lines in the Rosmund (pp. 98, 99). All the verses in The Civilis Wars and the Wassaphilae, his later poems, are regular and correct.

In the matter of syllable counting the poems move progressively away from trisyllables to shorted and especially light and elided forms. The Calis contains wandering, memorials, testaments, period, numberless, glorious, barbarous, and hapless as trisyllables in contrast to the more regular forms Wassaphilae, prayers, live, even, admire, the, admire, and, ring, and similar forms: in Rosmund contrast rhetoric, advice, ate, glittering, jealousy, prisoner, gloriously, glorious, and impetuous, with incomparable, honorable, innumerable, favorable, unparalleled, prayers, omniscient.

impunitie, enemie, furiously, vapouring, offering,  
glittering, ev'r, see'ng, what's, and obey'd; in The  
Civile Wars contrast memory, dangerous, easier, murmur-  
ing, degenerous, considering, shadowing, evacuate and  
reverent with jealouslyes, loyaltyes, dishonourable,  
th'end, raign'd, di'de, t'wards, succ'ring, com'n,  
lab'ring, b'ing, nourisht and threatning: In each of  
these poems the trissyllabic forms grow fewer and the  
signs of syllable counting grow more abundant. Finally  
in the last of the poems, the Musophilus, there are no  
trissyllabic forms, while forms like the following are  
innumerable: beggary, general, sufficient, confusion,  
ocean, spir'its, liv'd, dy'd, ling'ring, vip'rous, t'his,  
b'ing, ev'n, po'rless, hum'rous, and flatt'ring. Except  
for two cases, one each in the Delia and the Rosamund,  
heaven is always monosyllabic either by implication or  
elision--heav'n.

Daniel, on the whole, tends toward the use of the  
endstopped line, in accordance with his colleagues'  
ruling. Of the 58 sonnets in the Delia, 15 are end-  
stopped and out of the remaining 602 lines only 90 are  
run-on. There are 910 lines in the Rosamund, of which



impulsive, enervate, furiously, vapouring, offering,  
 gliding, ev'ry, weeping, what's, and obey'd; in the  
Civil War constant memory, dangerous, easier, murther-  
 ing, degenerate, considering, shadowing, evanescent and  
 reverent with jealousies, jealousies, dishonourable,  
 th'end, reign'd, did, t'wixt, sue'ring, com'n,  
 lab'ring, b'ing, courtship and threatening: In each of  
 these poems the triasyllabic forms grow fewer and the  
 signs of syllable counting grow more abundant. Finally  
 in the last of the poems, the Hyperbion, there are no  
 triasyllabic forms, while forms like the following are  
 innumerable: beggary, general, sufficient, contended,  
 ocean, spirit's, liv'd, dy'd, ling'ring, vig'rous, t'his,  
 b'ing, ev'n, po'ness, hum'rous, and flatt'ring. Except  
 for two cases, one each in the Poila and the Rosmund,  
 heaven is always monosyllabic either by implication or  
 elision--heavy'n.  
 Daniel, on the whole, tends toward the use of the  
 endstopped line, in accordance with his colleagues'  
 ruling. Of the 58 sonnets in the Poila, 15 are end-  
 stopped and out of the remaining 602 lines only 90 are  
 run-on. There are 710 lines in the Rosmund, of which

but 66 are run-on. In Book I of The Civile Wars 162 of the 944 lines are run-on, while in Book II the proportion is 205 to 936. In the Musophilus there are only 222 cases of enjambement out of 960 lines. Endstopped lines, therefore, prevail heavily. Daniel is partial, too, to Epanaphora; there are in the first poem 19 pairs, and five trios; in the second, 25 pairs and six trios; in the third, Book I, 15 pairs, one three, Book II 29 pairs, two threes; and in the last poem 24 pairs and three trios. The work of this poet is therefore a good illustration of the close following of the rules in contrast to the former looseness which can only be accounted for by the work done by the critics.

Barnabe Barnes.

The two chief works of our next poet, Barnabe Barnes, are Parthenophil and Parthenophe, a group of sonnets, madrigals and sestines written in 1593, and Spiritual Sonnets, dated 1595. (1) As representative of his work we have taken Sonnets 1-15, Madrigalls 1-15, and Sestines 1 and 2 in the first of these poems, and the first twenty-five of the Spiritual Sonnets. First,

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(1) An English Garner, vol. 5, edited by Edward Arber, Birmingham, 1882.



but 66 are run-on. In Book I of The Givins were 162 of the 944 lines are run-on, while in Book II the proportion is 205 to 938. In the Myosotis there are only 229 cases of enjambement out of 960 lines. Daniel is partial, lines, therefore, prevail heavily. Daniel is partial, too, to Epitaphs; there are in the first poem 19 pairs, and five trises; in the second, 25 pairs and six trises; in the third, Book I, 15 pairs, one trise, Book II 29 pairs, two trises; and in the last poem 24 pairs and three trises. The work of this poet is therefore a good illustration of the close following of the rules in contrast to the former looseness which can only be accounted for by the work done by the critics.

#### Barnes Barnes.

The two chief works of our next poet, Barnes, are Parthenon and Parthenon, a group of sonnets, madrigals and pastiches written in 1893, and Spiritual Sonnets, dated 1895. (1) As representative of his work we have taken Sonnets 1-15, Madrigals 1-15, and Pastiches 1 and 2 is the first of these poems, and the first twenty-five of the Spiritual Sonnets. First,

(1) An English Garner, vol. 2, edited by Edward Arber, Birmingham, 1882.

it must be admitted, he made the prevalent mistake of calling simply short poems by the term of sonnet; in the Parthenophil many of his poems have 15 lines (Nos. 2,3,4,5,6,7,8,13,14). The Spiritual Sonnets, Nos. 1-15, however, are strict sonnets. Otherwise the stanza form is kept regular. Barnes also did not observe the law of endstopped lines; in both pieces there are but four endstopped poems (these all in the first work) and run-on lines range from one to nine in a poem in the Parthenophil and from one to six in the second work. Epanaphora, however, is plentiful, there being 16 pairs in the earlier group of poems, six pairs, two threes, one four and one five in the later.

But on rime Barnes is regular. He has, in the parts analysed, only four like rimes: make-make (p. 342), depart-impart (ibid), sign-resign (ibid and p. 348), in the Parthenophil, and only one in the Sonnets, joy-enjoy (p. 9). Poor rimes too are rare. In the earlier work occur only changed-range (p. 341) and the unpleasant one, beauty-suit tie (346); in the second piece he has two unusual rime tricks--a sort of hybrid feminine form seen in seáted is-répeated is-cómpleted is- heáted is

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(10); and in Sonnet XX (p. 11) the "b" rime in lines 2 and 3 is fōundat'ions-nat'ions, but in lines 6 and 7 it is orat'ions-préparat'ions, forming a iamb-trochaic rime combination in part to which undoubtedly the critics would have objected as a form of looseness. He uses inversion for rime on three occasions (P.P. p. 340 and S.S. pp. 8,6) and once that form of inversion for rime which Gascoigne censured, "neckes white" (S.S. p. 12). These slips are few, however, and most of his work on this point would have satisfied the rules of the critics.

Like Daniel, Barnes shows a progressive tendency toward syllable counting. While in the Parthenophil there are some trissyllabics like glorious, outrageous, continual, jealously, liberal, champion, curiousness, celestial, murdering, there are many words in which all the syllables are given the full accent or in which shortening or elision occur, as in cōntrāriētý, práyĕrs, jéalously, sólitary, impiĕty, cóurtĕsy, cōntínuĕnce, prĕéminĕnce, lábýrínth, díamonds, flóuríshing, remembrance, throughly, pond'ring, diff'rences, swoll'n, whats'ever, scorn'st, shouldst, wound's (is) 'scaped,

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'gainst, 'bove and th'achievement. In the Sonnets only a few trissyllabics are found, whereas the opposite forms are too numerous to list. Heaven and heavenly are always monosyllabic either by implication or in the form heav'n and heavn'ly.

Shakespeare.

Coming to Shakespeare, we deal again, as in Spenser's case, with a genius, but like the earlier poet, Shakespeare shows also the influence of the critics' writings. Like Spenser, he is not true to all the rules, using, as they recommended, his own discretion; but the analysis will show that in the main he based his early work upon their guidance. As a test we shall study the Venus and Adonis, 1593, the whole of Lucrece, 1594, in general and 1000 lines in detail, and the first 50 of the Sonnets, 1597-1598. (1)

Shakespeare at no time, in the parts under discussion, departs from his stanza scheme, and only in five instances does he change his rime scheme: one in the Venus sixains is made to rime ababbb (ll.151-157, p. 1246); two of the rime royals in Lucrece are altered to ababbaa (ll.911-917,

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(1) I used the Oxford, 1914, edition.





p. 1270; 11.1800-1806, p. 1280); and three of the sonnets vary from the English norm of the group--No. 3 (p. 1281) has an ee couplet instead of a gg; in No. 45 (p. 1288) the regular ff is dd; and in No. 46 (ibid) the couplet is ff. The lines are of regulation length and are regular except for an occasional implied elision like "That tremble at the imagination" (Venus, 1.668, p. 1252) and--an element of style we have not so far noticed--the opening of a few lines with dactyls, like "Reckoning his fortune at such high-proud rate" (Lucrece, 1.19, Op. 1260), "Cozening the pillow of a lawful kiss" (ibid, 1.387, p. 1264). (1)

The only rimes the prosodists could have objected to in these poems are the following, their scarcity again showing the influence of the attempt to bring poetry back to form and order: in the Venus there are no like rimes, but there is one awkward one, voice-juice (11.134-136); and one case where grammar is disregarded for the sake of rime:

Where lo! two lamps, burnt out, in darkness  
lies. (1.1128)

In the Lucrece there are three similar rimes: unacted-enacted (11.527-529), pilgrimage-age (11.960-962), I-

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(1) See also Lucrece, 1.551, p. 1265; 1.796, p. 1268; Sonnets, No. 42, 1.8, p. 1287.





eye (11.1136-1138), and two weak ones, nativity-infamy (11. 538-539), dally-folly (11. 554-556); while in the Sonnets occur again age-pilgrimage (7:1282) and no poor rimes. In the Venus there are rimes like sátiěť-  
văriěť, fláťěř-báťěř, and těmĕřing-věntűring, but such do not occur in the later poems.

Shakespeare had too keen a sense for melody to be bound by the rules of syllable counting; we find therefore, that although he does use many of the clipt and shortened forms, many trissyllabic words occur in all the poems. He is, however, partial to the endstopped rule as the following figures show: the Venus has 1194 lines, of which but 114 are run-on; Lucrece has 268 run-on lines out of 1855 verses; two of the Sonnets studied are endstopped and out of the remaining 672 lines, only 120 are run-on. Epanaphora is also frequent, there being 21 pairs, and seven trios in the first poem, 30 pairs, nine trios, four fours, two fives and four sixes in the second, and 17 pairs in the Sonnets.

It is clear, therefore, that although he departs from the strict form in some things, in many others

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Shakespeare does show the influence in these early poems of the work of our critics.

Richard Barnfield.

The discussion of Richard Barnfield's work is based on The Affectionate Shepherd and The Shepherd's Content, 1594, Cynthia, a poem in the Spenserian stanza written in 1595, Sonnets, (twenty of them), and Shorter Poems, also in 1595. (1)

This poet is decidedly in favor of the endstopped line. Without the sonnets, there are only 121 cases of enjambement in 1432 lines of poetry; of the sonnets 13 are endstopped, and in the remaining 98 verses there are but 10 run-on lines. Three of the shorter poems are also endstopped. His use of Epanaphora totals 40 pairs, five threes, four fours, one five, and one six.

Two interesting prosodic features are his use of the Spenserian stanza in perfect form, and his revival in three short poems of the fourteeners (two on page 122, and one on page 123). In these his use of the Caesura conforms nearly flawlessly to the rules: the pause falls on the eighth syllable in every one of the 38 lines but

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(1) See Edward Arber's edition in the English Scholars Library, Birmingham, 1882.





~~but~~ one in which it comes at the fourth. In the Spenserian stanza form, used in the Cynthia, (pp. 41-52), the pause falls at the sixth syllable in 15 of the hexameter lines, and once each on the 4th, 5th, 7th, and 8th.

Barnfield sticks to his stanzaic form faithfully except for the introduction of one hexameter in an iambic poem (p. 24), (which case is not a serious one inasmuch as the line is the last of the poem) and the use of one iambic line in a trochaic poem--"Scarce might one see, when I might see" (p. 65). He has several anapaests, or cases of implied elision like "And last of all, Ile give thee a little lamb" (p. 24; see also pp. 13, 35, 57, 61) and two cases of accenting an elided syllable:

When thóu arte ónce discérnd by the éye (p. 35).

Till whén (sweet yóuth) th'essénce of my  
soule (p. 63).

In the use of rime Barnfield can receive little censure, however, at the bar of our critics' judgment. He has but five similar rimes: bee-bee (p. 3), on me-upon me (p. 24), weather-weather (p. 25), eie-I (p. 56), heart-heart (p. 60) and again-e-againe (p. 61). As for





poor rimes only the following are found: birds-afford's (p. 13), shoot-Port (p. 25), afresh-business (p. 26), dissimulation-nature (p. 35), and honeycombe-mansion (p. 61). No cases of inversion for rime were found.

Indications of strict syllable counting are seen in the fact that although trissyllables like amorous, rosemary, glimmering, everie, glorious, yvorie, lasciviousness, especially, borrowing and sorrowing are used, they are far outnumbered by flówers, springēs, skinnēs, sóvrēigne, búsinēs, ímageríe, sēnsuáll, pōēsíe, pártiáli-tíe, délicátely, beáutéóus, fláttēring, cōmmándēmēt, wondring, wandred, hurld, sweltring, trickling, flowre, watrie, watring, glistning, robd, suckst, thoult (thou wilt), Ile (I will), weelee (we will), falne, glym'ring, flatt'ring, th'unhappy, t'have, b'inspired, dar'st, ev'n and fram'd.

#### Christopher Marlowe.

As we are not dealing with dramatic poetry in this essay, Marlowe finds a place in it only because of his Hero and Leander. Marlowe died in 1593; chronologically,

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therefore, this poem should be treated before Barnfield's work, which began with The Affectionate Shepherd published in 1594; but as Chapman finished Marlowe's piece--it was published in 1598--and as he is the next poet in logical order because of his Skianuktos, 1594, this seems the best place to take up their joint composition.

Marlowe's section consists of the first two sestiads, 484 and 334 lines respectively. (1) These verses are prevailingly endstopped, there being only 69 run-on lines in the first and 41 in the second. The verse form is the heroic couplet, and by it Marlowe abides strictly. There are no irregular lines and but one anapaest or implied elision<sup>occur</sup>--"The one Abydos, the other Sestos hight." (p. 449)

His rimes are, in the vast majority, regular. He has only two similar ones: upon her- on her, and deserve-serve; only two poor ones: destroy-harmony and allow-you; and two in which he gains the answer by clipt forms: on't-Hellespont, and so-mo. Some trissyllabic-monosyllabic rimes occur, the type avoided by Harington: eye-royally, all-festivall, got-chariot, harmony-by,

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(1) Edition used was the London one, 1905.





tall-majesticall, celestially-all, virtuous-us, Morpheus-us, she-chastity, credulous-us, and sage-carriage, but, it will be recalled, others of the critics did not oppose these. Trissyllabics occur with a tendency also to slight the -ing ending by the use of loving, having, saying, being (three times) and seeing (four times) as monosyllables; but in contrast to these, the list of shortened and fully accented forms is exceedingly full and warrants the statement that Marlowe paid attention to syllable counting.

George Chapman.

Chapman's part of the Hero and Leander is not so regular as Marlowe's. Basing our analysis on the first two sestiads of the four he added to his friend's poem, we find much the critics might have objected to, a condition due, doubtless, to its coming near the end of the period (1598) when Chapman had grown away from the strict regulations, for, as we shall see, he is more careful of their observance in his Skianuktos.

He is less partial to the endstopped line than was Marlowe, there being 119 run-on lines in the 420 of the

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first sestiad, and 82 in the 175 of the second.

Epanaphora is used a mite less also--11 pairs in the first sestiad and seven in the second.

In Chapman's use of the heroic couplet there are also no nine-syllable or hexameter lines, but there is one incomplete one--"O, it spited" (p. 485). Like Marlowe, too, he has but one anapaest--"Nor did it cover but adumbrate only" (p. 479). On metrical form, therefore, he can be called faithful to the rules.

An analysis of his rimes reveals but one like answer, mine-mine, and but one poor one, temple-dissemble. Like Marlowe he uses such rimes as prodigal-fall, comforted-bed, grasshopper-her, etc. Spirits is frequently used as a monosyllable to rime with wits and once with sits. The chief fault the critics would find with him is his iambic-trochaic rimes. Of these there are four undeniable ones:

Thus Tíme and áll-states-ordering Céremóný  
Had banish'd áll offence: Tíme's gólden thígħ.  
(Third Sestiad)

Till óur Lenánder, thát with Márs his Cúpíd,  
For sóft love-súits with íron thúnders chíd..  
(ibid)

Th'inhábitánts of Séstos ánd Abydóōs  
Did évery yéar, with feasts propítious. (ibid)

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All blástings, wíтчcrafts, ánd the strífes of  
nátúre  
In thóse díseáses thát no hérbs could cúre.  
(ibid)

Then there are several cases made awkward by the pronunciation of Leander. Marlowe elides this name into a dissyllable only once:

Ámoroűs Leánděr, beáutífűl ánd yóung (p. 450).

Chapman, however, uses, as we saw above in the second quotation, "Lenander", and unless elision is made as indicated, the following make iambic-trochaic rimes:

Hěré Leánděr ís, Léánděr Hěró,  
Such virtue love hath to make one of two (p. 476),  
If, thén, Leánděr díd mű, maíděnhěđ gít,  
Leánděr beíng műsělf, I stíll rétain ít.  
(p. 476.)

Shě víew'd Leánděr's pláce, ánd wísh'd hě wére  
Turn'd to hís pláce, sỏ hís pláce wére  
Leánděr. (p. 477)

Ánd stóod nỏt rěsólúte tỏ wěđ Leánděr;  
Thís serv'd hír whíte neck for a purple  
sphere. (p. 479)

Chapman, in this poem, is inclined to use more trissyllabic words than others of the decade we have been studying, but even so, fully accented forms and clipt and shortened ones, as seen in the above quotations, are abundant.

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His other poems, Skianuktos, and his translation of the Iliad, 1598, (1) present much the same characteristics. The former is in heroic couplets, and out of 375 lines there are but 84 run-on verses. The Iliad is, as the other translations of the time, in fourteeners. Out of 590 lines there are 140 cases of enjambement. A close study of the first 250 lines shows that although there are 30 feminine Caesuras, the pause being on the fifth syllable, and two with the pause on the 11th, the placement is on the whole regular--197 lines having it at the 8th syllable, 15 at the sixth, three at the fourth, and three at the tenth. Epanaphora is rarely used; in the first poem there are but five pairs and one four; in the Iliad, but four pairs and one trio.

The metrical forms are kept intact in both poems. The rimes, too, are much better than in his share of the Hero. Face-deface, in the Skianuktos, is the only like rime; else-sentinels, in the same poem, and less-house-wiferies and conducive-weal, in the Iliad, the only poor ones. Rimes like trance-persévérance are numerous in both. There is an improvement in the iambic-trochaic fault, there being none in the Iliad and only three in

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(1) Works of George Chapman, London, 1875, Introduction by Swinburne. For Iliad see edition by Richard Hooper, London, 1857.





the earlier poem:

And éagle-like dost with thy stárry wings  
Beat in the fowls and beasts to Somner's  
lódgings (p. 6).

Prison'd in flésh, and thát poor flésh in  
bánds  
of stóne and stéel, chief flówers of vírtue's  
garlánds (p. 7).

When she advánced; beats dówn with clóudy máce,  
The feeble light to bláck Satúrnus' pálace  
(p. 9).

As in his share of the Hero, signs of syllable counting far outnumber the trissyllabic forms. With the exception, therefore, of the iambic-trochaic rimes, Chapman follows pretty closely the suggestions of his colleagues and shows the influence of their work upon his poetic attempts.

#### Michael Drayton.

Michael Drayton was a poet of whom our critics must have been proud, for he is one of the most regular "makers" of this last decade of the century. We shall base our discussion on his sonnet sequence, Idea, (1) 1594, his Barons Wars, (2) 1596, and his Epistles, (3), 1598. The most notable feature, perhaps, is his tendency toward the endstopped line. In the sonnet cycle,

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- (1) Chambers op.cit., Vol. 4, pp. 400ff.
  - (2) Chambers op.cit., Vol. 4, pp. 26ff.
  - (3) Chambers op.cit., Vol. 4, pp. 56ff.





composed of 63 sonnets, there are 45 endstopped poems, while the remaining 18 contain only 24 cases of enjambement. Book I of The Barons Wars has but 20 run-on lines out of 544, Book II only 32 out of 576 verses. The first four epistles have but 23 examples of enjambement in 798 lines--No. 1, seven in 190 lines, No. 2, 6 in 210, No. 3, 5 in 198, and No. 4, 5 in 200. Epanaphora is present to a fairly large extent; there are in the first of the poems under discussion 30 pairs, 10 trios, and one four; in the second 23 pairs, one trio; in the third 18 pairs, three threes and one four.

In these three works, too, Drayton keeps his stanza forms perfectly correct, there being but one peculiar line--"Your life so like the phenix's begun" (Sonnet 16, p. 402)--in which "phenix's" is apparently regarded as having three syllables.

In the third place our critics could have found little in Drayton's rimes to censure. He has a few responses like I-discovery, and all-buriall, but Harington, we recall, was the only one to object to them. In the entire body of his work analysed only ten like or similar rimes were noted, these growing fewer in each

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work, the earliest revealing five, the next three, and the last but two. The same progressive improvement is seen in poor rimes. In the Ideas we find fears-fear (p. 403), and the use of such old forms as eyne to rime with wine (p. 400) and lyen (lain) to answer thine (p. 404); but in the Wars there is only rank-banks (p.29) that could cause objection, and in the Epistles there are none.

Signs of syllable counting are too numerous to quote. Trissyllabics are exceptionally rare: in the Ideas there are only tedious, varying, superfluous, swaggering, and every; in the Wars hovering, dangerous, every, lascivious, deliberate, wavering, boisterous, rectoress, studying, furiously, luxurious, experience, and ominous; in the Epistles, only experience, glorious, tedious, virtuous and curious. On the other hand, fully accentuated forms like théâtrés, glórióús, compány, díamónd, promótióñ, întoléráblě, háppily, přepóstěrouslý, ódióús, galléry, lábyřínth--to note only the most striking--are innumerable, and the pages are literally peppered with clipt forms like swoln, mongst, t'in-vade, med'cine, ruff'in's, pow'r, dang'rous, sev'ral,

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work, the earliest revealing five, the next three, and the last but two. The same progressive improvement is seen in poor times. In the idea we find four-leaf (p. 403), and the use of such old forms as eyes to time with wine (p. 400) and iron (Latin) to answer shine (p. 404); but in the Walt there is only rank-banks (p. 29) that could cause objection, and in the Walt there are none.

Signs of syllable counting are too numerous to quote. Trisyllables are exceptionally rare: in the idea there are only tedious, varying, superfluous, swagging, and every; in the Walt hovering, dangerous, every, lascivious, deliberate, wavering, belated, rectress, studying, furiously, luxurious, experience, and ominous; in the Walt, only experience, glorious, tedious, virtuous and serious. On the other hand, fully accentuated forms like thesaurus, episode, company, diamond, promotion, infatigable, happily, preposterously, odious, gallery, infatigable--to note only the most striking--are innumerable, and the pages are literally peppered with clip forms like swain, monkey, t'in-vade, well'come, tell'in's, pow'r, dangerous, sev'tal,

ev'ry, lab'ring, desp'rate, wat'ry, vap'ry, tow'rds,  
and nunn'ry. Heaven, as Chapman and others, is  
always monosyllabic or is spelled heav'n.

To illustrate how closely Drayton lives up to the  
rules of our critics and thus in turn to show how these  
prosodists influenced the "makers" of this period, space  
must be given to two examples from Drayton's poems, the  
first from the Ideas, Sonnet No. 47, (p.405), the  
second from the Epistles, (No. 1, p. 56):

In pride of wit, when high desire of fame  
Gave life and courage to my lab'ring pen,  
And first the sound and virtue of my name,  
Won grace and credit in the ears of men;  
With those the thronged theatres that press,  
I in the circuit for the laurel strove:  
Where, the full praise I freely must confess,  
In heat of blood, a modest mind might move,  
With shouts and claps at ev'ry little pause,  
When the proud round on ev'ry side hath rung,  
Sadly I sit unmov'd with the applause,  
And though to me it nothing did belong:  
No public glory vainly I pursue,  
All that I seek, is to eternize you.

When as the sun haies tow'rds the western shade,  
And the trees' shadows hath much taller made,  
Forth go I to a little current near,  
Which like a wanton trail creeps here and there,  
Where with mine angle casting in my bait,  
The little fishes (dreading the deceit)  
With fearful nibbling fly th'enticing gin,  
By nature taught what danger lies therein.

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Things reasonless thus warn'd by nature be,  
Yet I devour'd the bait was laid for me:  
Thinking thereon, and breaking into groans,  
The bubbling spring, which trips upon the stones,  
Chides me away, lest sitting but too nigh,  
I should pollute that native purity.

Robert Southwell.

Robert Southwell (1), whose exquisite poem, "The Burning Babe", is one of the brilliant spots in the decade, also reflects strongly the influence of the critics we have been studying, his regularity being almost as pronounced as that of Drayton. Basing our study on 61 poems, written about the middle of the decade (he died in 1595), we find 13 of them to be endstopped, and in the remaining 2538 lines, only 191 cases of enjambement. Southwell is fond also of Epanaphora; he has 105 pairs, 26 threes, nine fours, one six and one seven, a rather large percentage in so few poems.

The sixain is his favorite stanza form and his famous poem revives the use of the fourteener in a short piece. To his stanza form he abides faithful. Only two minor alterations in rime scheme occur--one of the abab quatrains in "I Die Alive" (p. 68) riming abcb, and one of the abcb stanzas in "Life's Death, Love's

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(1) Poetical Works, Wm. B. Turnbull, edition, London, 1856.



Things reasonable thus were'd by nature be,  
Yet I have lov'd the best was laid for me;  
Thinking the best, and breaking into strains,  
The bubbling spring, which trips upon the stones,  
Guides me away, lest sitting but too high,  
I should pollute that native purity.

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decade, also reflects strongly the influence of the critics  
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pronounced as that of Grayson. Reading our study on 61  
poems, written about the middle of the decade (he died in  
1595), we find 13 of them to be end-stopped, and in the  
remaining 258 lines, only 101 cases of enjambement.  
Southwell is fond also of Epitaphs; he has 105 pairs,  
26 three, nine four, one six and one seven, a rather  
large percentage in so few poems.

The sestina is his favorite stanza form and his  
famous poem revives the use of the form in a  
short piece. To his stanza form he adheres faithfully.  
Only two minor alterations in rhyme scheme occur--one of  
the abab pattern in "I Die Alive" (p. 68) rhyming each  
and one of the abab pattern in "Life's Death, Love's

(1) Poetical Works, Wm. B. Thynne, edition, London,  
1856.

Life" (p. 71), riming abbb; while only one line is faulty--"As giddy fortune in reeling vanities" (p. 51), which ought to be an hexameter. He handles his Caesura with perfect regularity, the pause falling at the 8th syllable in every fourteener in "The Burning Babe", and at the 6th in every line of the hexameter quatrains in "Fortune's Falsehood" (p. 51) with the exception of the faulty line quoted above.

His riming is not quite so inculpable. He has only three similar rimes: is not-cannot (p. 49), love-love (p. 71), and come-become (p. 81); for poor rimes he has offence-increase (p. 42), joys-annoy (p. 66), sighings-living (p. 78), ends-mend (p. 105), dear-tears (p. 139), and mean-clear (p. 166). Then he has a peculiar habit of forming bad feminine answers, like left me-without Thee (p. 49), to Thee-in me (p. 49), forehead-naked (p. 60), chew Him-divide Him (p. 125), receive Him-in them (p. 125), of us-friend us (p. 127), which the critics would undoubtedly have considered as imperfect.

Southwell, however, is a careful syllable counter; as trissyllabics he uses only sorriest, murdering, wavering, staggering, entering, shivering, wandering,

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(1) Short words are characteristic also of "The Burning Babe."





corrosives and fantasies--a small number compared to the shortened and fully accented forms like fear'd, rend'ring, flow'r, pray'r, encount'ring, regist'ring, wand'ring, ling'ring, murd'ring, gard'ner, injúrióús, pórtiόν, ěxtórtiόν, tédióús, ódióús, fláttěry, vícióús, ěléctiόν, vírtuóús, cóntrăriěties, ămbitiόν, mútăbilitiēs, mýstěry, précíóús and cúrióús. With one exception heaven is always monosyllabic. As examples of his tendency toward short words, note the following:

Let folly praise that fancy loves,  
I praise and love that child  
Whose heart no thought, whose tongue no word,  
Whose head no deed defiled;

I praise him most, I love him best,  
All praise and love is his;  
While him I love, in him I live,  
And cannot live amiss. (p. 55), (1)

John Davies.

But two poets remain to be discussed, Sir John Davies and Joseph Hall, Bishop of Norwich, both typical examples of the effect created by our critics' work. Davies, the first of them chronologically, like his contemporaries shows the influence of the endstopped rule. His Orchestra, 1596, written in rime royal, has but 159

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(1) Short words are characteristic also of "The Burning Babe."





run-on lines out of 1043, while in the Nosce Teipsum, 1599, using the "Introduction", "Of the Soul of Man", and Sections 1-5 for this discussion, all written in decasyllabic quatrains riming abab, there are but 39 cases of enjambement out of 624 verses. (1) He is partial, too, to Epanaphora, using 17 pairs, two trios, two fours, and one five in the first work, and 18 pairs, one trio and four fours in the second.

Davies makes no changes in his stanza form. He has, however, one trochaic line--"Sing then, Terpsichore, my light Muse sing" (p. 105) and one nine-syllable line--"Have fix'd in you, ev'ry part throughout" (ibid) in the first work, and one hexameter in the second: "Some say she's all in all, and all in every part" (p. 82). These irregularities, however, are so slight as to be almost negligible.

Meticulous, too, was Davies in his riming. In the Orchestra there are but two cases of like rimes, new-knew, and image-age, and only one poor rime, more-show, and but one case in which the grammar suffers for the sake of rime:

To you false fire, that far from Heav'n is fall,

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(1) Chambers, op.cit., vol. 5.





And doth consume, waste, spoil, disorder  
all. (p. 112)

Syllable counting is everywhere apparent in his works. Though there are a few trissyllabics like laborious, marrying, general, victorious, glorious, celestial, borroweth, imperious, rhetoric, fellowship, experience, gathering, curious, and every, these are greatly outnumbered by *ruín*, *gállěry*, *cěléstíál*, *cír-čulár*, *courtěsy*, *mémory*, *wánděring*, *prěsumptiós*, *míráclé*, *cúriósity*, *ágreeáblé*, *réál*, *ling'ring*, *fill'd*, *th'ungrateful*, *ev'ry*, *sov'reign*, *wondrous*, *bow'r*, *pow'r*, *flow'rs*, *wand'ring*, *flatt'ring*, *giv'n*, *approach'd*, *th'eternal*, *e'en*, *stol'n*, *sprites*, *wat'ry*, *'t is*, *I'm*, *tow'r*, *mak'st*, *'lighten*, *gen'ral*, *gath'ring*, and many more like these. With one exception heaven is always monosyllabic, generally being spelled *heav'n*.

Typical of his use of short words and his observance of the rules are the following:

Hence is her prattling daughter Echo born,  
That dances to all voices she can hear:  
There is no sound so harsh that she doth scorn,  
Nor any time wherein she will forbear  
The airy pavement with her feet to wear:  
And yet her hearing sense is nothing quick,  
For after time she endeth ev'ry trick.

(Orchestra, p. 107)





She (the soul) is a vine, which doth no  
propping need  
To make her spread herself, or spring upright;  
She is a star, whose beams do not proceed  
From any sun, but from a native light.

For when she sorts things present with things  
past,  
And thereby things to come doth oft fore-  
see;

When she doth doubt at first, and choose at  
last,

These acts her own, without her body be.  
(Nosce, Section I, p. 83)

Joseph Hall.

Finally comes Bishop Hall's Virgidemiarum, (1)  
written almost at the end of the period--Books I-III  
appearing in 1597, Books IV-VI in 1598. Each book is com-  
posed of a number of satires which vary in length but  
are all in heroic couplet. In them the number of end-  
stopped lines far outweighs the run-on lines, there being  
but 368 cases of enjambement in the total 2535 lines.  
The Bishop was also partial to Epanaphora, employing  
77 pairs, five threes, seven fours, and two sixes.

Hall takes more liberties with his heroic couplet  
than does Drayton. He has, for example, two trochaic  
lines: "Second, that he do on no default" (Book II,  
Satire 6, p. 269) and "Like a comet's tayle in th'angry

(1) Chambers, op.cit., 5:263ff.





skies" (4:1:272); two nine-syllable lines, "A smith at Vulcan's owne forge up brought" (2:1:267) and "Into his house some trencher-chaplain" (2:6:269); five places in which the rime occurs in threes instead of couplets (4:1:272; 4:2:274; 4:3:275; 4:4:275; 5:3:281); seven lines which are incomplete (1:2:265; 1:4:265; 3:1:270; 4:3:275; 5:2:280, two cases; 6:1:282); and ten hexameter lines (1:4:265; 1:6:266; 1:7:266; 1:8:266; 2:2:267, two cases; 3:3:270; 3:7:270, two cases; 4:3:275). The books in the second part, it will be noticed, are much closer to the rules than those of the first part.

The Bishop is much more strict in the use of rime. As like rimes he has only call-musically (4:1:272) and rest-interest (4:5:276). For poor rimes he has but man-seem, and the habit of riming a singular with a plural as in decline-pines, knights-high, hests-rest, wives-derive, sonnes-come, chamberlaines-entertaine, guide-bides, and hides-wanton-ey'd.

About twenty examples of trissyllabics were noted, but many more are the polysyllabics in which each syllable is given an accent, and the pages are heavily

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sprinkled with clipt forms like cow'rdly in which the apostrophe is used.

An example of the Bishop's work may help to show that, although he is not, possibly, so consistant a follower of the rules as some of his contemporaries were, he nevertheless does show the influence of the critics' advice:

Another, whose more heavy hearted saint  
Delights in nought but notes of rueful plaint,  
Urgeth his melting Muse with solemn tears  
Rhyme of some dreary fates of luckless peers.  
Then brings he up some branded whining ghost,  
To tell how old misfortunes had him toss'd,  
Then must he ban the guiltless fates above,  
Or fortune frail, or unrewarded love.  
And when he hath parbrak'd his grieved mind,  
He sends him down where erst he did him find,  
Without one penny to pay Charon's hire,  
That waiteth for the wand'ring ghosts retire.  
(1:5:266)

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Our problem in this essay has been to see what effect the first English literary critics, writing in the last part of the sixteenth century, had upon the poets of the last decade of that century. We have examined their documents and found that they strongly defended the English language as a fitting vehicle and poetry as a noble art; that they admitted there was basis for the harsh words uttered about poetry because it had been betrayed by ill-makers who had debased it by their slovenly workmanship; and that as a result of the prevalent looseness in poetry created by these poor poets, the oriC O N C L U S I O N.tain suggestions, to be used with discretion, for the bringing of the art back into form and beauty. We found, furthermore, that these suggestions emphasised a close observance of stanza forms; a regularity in the number of feet in the line and the number of syllables in the foot, the iamb being preferred; the recommendation of the endstopped line; a preference for short words; a strict regard for rhyme; and an admiration of such things as Epianaphora, acrostics, and figure poems. There was a strong tendency, we saw, toward making the decasyllabic iambic endstopped line

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with the Caesura in the middle the norm for poetry.

An analysis of the work of the poets contemporaneous with and coming after these critics has, we believe, more than shown that these "makers" heeded and were greatly influenced by the principles the prosodists drew up. Naturally there were infringements, some of which were due to carelessness, but most of them, we believe, the result of the feeling that a strict observance of all the suggestions would produce monotony. This, as we have repeatedly mentioned, the critics saw themselves; therefore their hesitancy in calling their suggestions by the hide-bound term of "rules", and their emphasis on "discretion."

Yet underneath these poets' work is seen what the critics really sought for--an elimination of the looseness characteristic of the middle of the century through a closer observance of form. We have cited some departures from stanzaic regularity, but they have, in the vast majority of cases, been of a minor nature. Nine-syllable lines and hexameters in pentameter poems occur, but they are as naught compared to the thousands of correct lines. Rimes have, on occasions, been ob-

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jected to, but they have been pointed out because they were the exceptions. We saw, too, an ever increasing elimination of the trissyllabics and a wholesale employment of shortened and clipt forms, the "ugly apostrophe", as Saintsbury calls it referring to this period, (1) becoming more and more popular as the decade in question advanced. We have shown, furthermore, that the number of endstopped lines far exceeded the cases of enjambement. Whatever infringements were made in the years 1590-1599 were almost infinitesimal compared to those which marked the looseness of the period from 1560 to 1590.

The accumulation of evidence, therefore, demonstrates emphatically that the work of such men as Ascham, Lodge, "E.K.", Sidney, Webbe, Puttenham, Harington, Chapman, and Daniel, was a powerful force in the restoration of poetry from the chaotic condition into which it had fallen, and in the elevation of it to the high plane attained in our particular decade.

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(1) History of Prosody, London, 1906, 1:172.



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Although I was born in Baltimore, Maryland, September 6, 1884, my secondary school education was all received in Cambridge and Franklin, Mass. In 1907 I was graduated from Yale University and in 1910 I obtained my A.M. from the same institution.

From 1910 to 1914 I was instructor in English in the University of North Carolina. I then did graduate work at the University of Chicago from 1914 to 1916, after which I was assistant professor in English in Goucher College, Baltimore, until 1918. The next four years I spent in newspaper work in Baltimore on The Evening Sun and The Baltimore News.

In the autumn of 1922 I transferred my credits from the University of Chicago to Boston University and spent the academic year of 1922-1923 in the graduate school here.

Since 1923 I have been instructor in English in the College of Liberal Arts of Boston University and in June of this year (1926) I shall obtain my Ph.D. from Boston University.

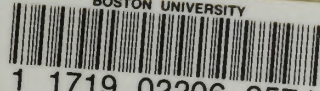
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